

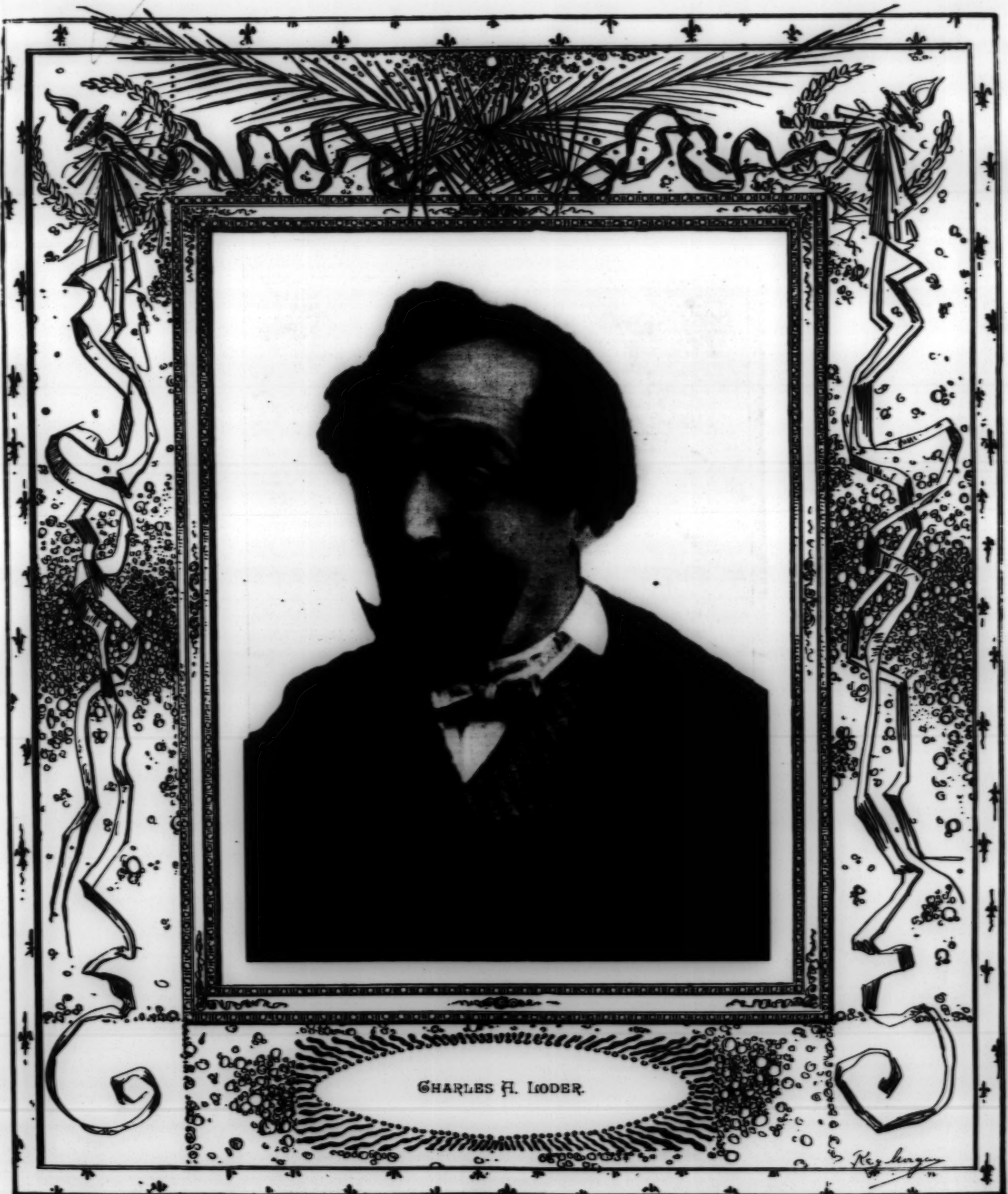
TWENTY-EIGHT PAGES

# THE NEW YORK DRAMATIC MIRROR

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Sometimes it seems as though the tawny-maned Paderewski has completely knocked out his predecessor as rival in the affections of the Matinee Girl.

There is none of the leading men at present before the public who has the following that a few years ago used to be accorded to Mantell, Sothern, Kelcey, Ratcliffe, Miller and a score of other "good-looking," who used to win all our pocket money every Saturday afternoon at the box-office.

I don't think that we girls deserve the credit for this improved state of things so much as might be imagined. The times have changed within the decade. It is within the last period that the newest and greatest of feminine heroes rose on the horizon—the Football Man.

Beside his glories the matinee actor paled. Before this he had had it all his own way. The baseball man had no halo. They might slide to first in a style so brilliant as to tear up the turf, but it never made the girls' hearts on the grand stand beat any faster.

They sought the theatre and watched Kelcey make love with his shoulders, and went home and dreamed of Sothern's velvet eyes, and Mantell's husky grace, and wrote little notes on pink paper, and thought they were experiencing genuine love affairs.

At this juncture the Football Hero began to shed his gore upon Manhattan Field, and gradually the type of leading man changed. He became less beautiful and more intelligent. He rolled not his eyes and heaved not his chest.

Today we have actors like Hackett, and Fritz Williams, and Holland, and Worthling, and Faversham, who make no bid for perpetual enshrinement in the heart of the kittenish Queen of the Afternoon.

It isn't exactly fair to rank Edward Sothern among the typical matinee heroes. He never wanted to be adored, and he once threatened a girl interviewer with all sorts of vengeance if she described him as "sweet."

I have no doubt that he would prefer to have had his eyes of moire, or taffeta, or even "nearly silk," as Mr. Joseph Weber calls it, but they just happened in the velvet class, and that settled it.

But I think if he knew that eighteen girls were lined up at the stage door waiting for him to pass by on his way to a waiting cab he would prefer to escape by a window or remain in the theatre until the crowd broke up.

An actor who is fond of a quiet life will never be a success as a matinee actor. The epidemic of domesticity which struck the profession like a cyclone within the last few years marked the end of the idol's exit to slow music. *Requiescat in pace!*

Yesterday (Monday) afternoon witnessed one of the most delightfully unique and modern forms of entertainment that up-to-date genius has evolved. It was at the Criterion Theatre, where Joseph Byron presented his "Life Views," or photographic scenes in life size from different plays.

It was a marvelous, fairy-like sort of an experience to sit in the darkened theatre for two hours during which hundreds of pictures were shown in scenes that brought in almost every play and every actor of note that belong to the present era.

Fancy what a wonderful thing it would be could we have such photographic matinees of the dramas in which Edwin Booth was best known!

Imagine if we of these times could sit and look upon Forrest, John McCullough, and Adelaide Neilson, and others whose names are only known to us through their historians, and whom we have never looked upon in the flesh!

The camera promises to become one of the wonders of the world within the next century. The child of the future will be able to study history looking upon moving photographs of personages, of wars and happenings of interest, bringing them back into the past as on one of the magic carpets of an Arabian Nights' Dream.

The stage will take its place among educational factors with the college and university. The mire into which it seems to be submerged at present will be swept away in the onrushing tide of advancement, and the theatre will survive—the temple of the arts.

Imagine having a letter all the way from Singapore! Last week The Matinee Girl's mail brought her such a letter, eight large pages of the friendliest sort of greeting and picturesque description from one of the far-off friends that sometimes greet us from the other end of the world, whose hands we never touch and whose eyes we never see, but with whom we can sympathize and smile and frown sometimes over the great long distance telephone that stretches from one soul to another.

It seems a marvelous mystery, this sort of

signaling in the dark, for there are some ships that do not even pass—they anchor off in the horizon where we can see the moonlight glowing on their white sails and the rockets blaze up now and then so that we can see them from our vantage on the shore.

It's great fun, this throwing kisses from New York to China and back again!

This wonderful letter, besides the latest gossip from Canton, brought The Matinee Girl some of the very prettiest colored Japanese pictures of little Japanese men on fine rice paper, exquisitely brilliant in their tinting despite their long journey.

Here are a few extracts from the letter of my Singapore correspondent:

Sometimes there was no Matinee Girl column in THE MIRROR, and it seemed like home without mother.

Of course there are some people who can sit down right next you and do all the talking, and this may be quite as awful, but then it is always easier to gently drop a letter into the waste basket than to call the janitor to remove a bore.

I wonder how he knew about the janitor?

Is not a letter, the extract of a person's intelligence, the outpour of his soul, the mirror of his soul, the reflection of his character, better than a picture?

Don't count me among those that lie down at night lisping a few sentences from your columns as a prayer to heaven!

Now it seems that I have nothing to tell you about—oh, yes, I have; but shall I tell you how it all happened, or shall I make this a guide book of the Orient, or shall I tell you to sleep with a few hard facts?

I have tried my best to make things happen; but nothing has happened to happen!

Now take Canton (I don't mean Canton, Ohio, but Canton, China); it is as dangerous a place as a "white devil" wants to be in. A white person should not go within the walls even in the daytime. One night I induced the guards to let me pass into the inner walls.

The first thing that startled me while journeying over the half-naked coolies stretched on the hard stones was the sounding of gongs, which proved to have been struck by the temple guards, who were roused from their slumber by the sound of my steps. One gong woke the numerous other guards, and altogether they made more noise than if a hundred Chinese restaurants were trying to induce the hungry traveler to partake of their chow-chow. The coolies then began to crawl about, and, disgusted with the "sacred" reputation these celestial sons have, I turned home.

The next day I heard that pirates were going to capture the "Fat Shan" unless ten thousand taels were sent them. Oh, here was a chance to meet pirates! Real live pirates! We oiled our guns and cleaned our swords and daggers, only to be disappointed. It was a case of bluff.

Once I hoped to become a second Robinson Crusoe through a shipwreck. This beats pirates. I was going on to Shanghai, China, in a Japanese steamer, the *Yamashiro Maru*. The officers and crew were all Japs, and the few Europeans were all sea sick, with the exception of one customs officer and myself. The waves were breaking over the sides of our vessel, which did an acrobatic act of her own, standing once on her head, to change the next second with the apparent intention of turning a somersault; but after executing it half ways, she was content with rolling herself from side to side for a few minutes, as though she imagined herself a toadancer.

I was lying in my berth reading of how the Sign of the Cross company was shipwrecked, when I recognized the first officer's voice: "The Captain wants you upstairs." Well, I thought, I'll need a more formal invitation than that. "The boilers have burst," he went on. What, thought I, is it possible the Captain does not wish to scare the sick and is depending on my aid?

"The ship is sinking fast. We must man the boats!" went on the officer. I saw the waves break over the porthole. I put on my kimono and tied the old around it, jumping out of my cabin with my sandals in my hand. "Take the first boat on the port side," said the officer. Then I jumped on him.

The idiot was sitting right by my cabin door studying English! Well, at any rate, if he understood what I said he will learn his lessons now on top of the smoke stack, or in some other warm place.

You must take this letter for the complete series which I have written you in the past without sending them. Blame it to a rainy Sunday in Singapore.

This communication seems so enjoyable and ingenious and funny to The Matinee Girl that she is reproducing it, confident that her correspondent and Mirror readers will forgive her.

Sherry's palm room on Sunday nights is getting to be a theatrical rendezvous. I can't imagine why, unless it is the famous East Indian chef who cooks curries and other Eastern dishes to such perfection.

This picturesque individual, in native cos-

tume, with turban and creakless shoes, has a special kitchen, or studio, or whatever he calls it, where he prepares his highly-spiced culinary dreams.

Then he serves them stealthily, noiselessly and deftly, and it seems as though he is moving to invisible music. You feel as though you are living in a comic opera, and this idea is intensified when one looks about and recognizes the faces of any number of stars spangled out of all reason with Sunday night appetites and a marvelous flow of merriment.

Beside a scene like this, crab meat in a chafing dish à la Shanley, served by celery-fed waiters with chronic trip-over-it, seems stale, flat and tame. Even Rector's gold tipped oyster cocktails won't do any more.

It's just as Kipling says: "Once you 'eerd the East a callin', why, you cawn't 'eed nothin' else!"

THE MATINEE GIRL.

### GOSSIP OF THE TOWN.

John D. Medenfe has been appointed manager of the Academy of Music, Halifax, N. S. He will continue as manager of the Royal Opera House, Yarmouth, N. S.

Maggie Weston resigned from Wicked London on Feb. 6.

Everett King is credited by the Hartford, Conn., dramatic reviewers with a remarkably successful impersonation of an opium eater in the new Blaney play, Across the Pacific.

Mr. and Mrs. Andrew Mackay (Elsie Mackay) have withdrawn from John Griffith's company.

Joseph M. Gaites has rewritten the Irish comedy part in The Air Ship for Joe F. Willard, who will play it as a Dutch major. Business continues good with this company. They were banqueted by the Elks at Champaign, Ill., in honor of Joe F. Willard, Abbott Davidson, and Louis Elsmann, all Elks.

Gertrude Magill joined Across the Pacific at Bridgeport, Conn., Feb. 13.

Johnnie Pringle's White Elephant company entertained the members of the Heubner-Settle company at Ellsworth, Minn., Feb. 11.

Cute McDonnell and Mrs. M. Reed have sailed for Paris, where they will remain until after the exposition.

Janet Waldorf was at Penang on Jan. 9, having closed her successful engagement in Manila, where she and her company were received by Rear-Admiral Watson on U. S. S. Baltimore.

Ree Jackson, of the Castle Square Opera company, has been transferred from the American Theatre branch of the organization to the St. Louis division.

The members of the Dalrymple Comedy company were banqueted at Columbia, Mo., on Feb. 15 by the attaches of the Haden Opera House. Manager Will H. Dalrymple reports a prosperous season.

Gertrude Ewing, of the Ewing-Taylor combination, will star next season in repertoire.

Mr. and Mrs. Teddy Vizzard have left the Keystone Dramatic company and are forming a company of their own at Washington, Pa.

C. Harry Kittredge has rejoined The Telephone Girl company and is playing his old part with great success.

Catherine Condon has been transferred from the American Theatre branch of the Castle Square Opera company to the Chicago branch of the organization.

It is reported that Guy Bates Post, now playing the leading juvenile role in Children of the Ghetto, will be the leading man in Sarah Truax's supporting company during her special season of Shakespearean revivals in New York next Spring.

Maude True Knowlton will continue with Delcher and Hennessey's Brown's in Town.

Charlotte Deane has been transferred by J. Wesley Rosenquest from The Village Postmaster to The Great Ruby for the part of the Honorable Kathleen Denzie, for the Fourteenth Street Theatre run of the play.

Eleanor Kent has gone to Europe to study for grand opera.

Mrs. John T. Raymond has returned to New York, having resigned from Nance O'Neil's company.

The Mittenhal Brothers, proprietors of the Aubrey Stock company, have purchased outright Lost in New York and The Red, White and Blue.

Ed W. Rowland and Ed Clifford have in preparation the production of Con T. Murphy's Irish play, The Game Keeper. They will also control the rights of The Heart of Chicago next season.

William Bonelli has purchased three plays this Winter. One is a comedy now running in London, which he will produce in the near future.

The O'Mara Concert Party, headed by Caro Roma and Joseph O'Mara, are successfully touring in Ireland.

Edward Harrigan contemplates reviving Old Lavender for a road tour.

Lisle Leigh, who arrived in New York recently after the closing of Mlle. Fill, was immediately signed to play Mary Barden in The Village Postmaster, opening in Cleveland, O.

As Mrs. William A. Brady (Grace George) was leaving her dressing-room at the Fifth Avenue Theatre on the night of Feb. 15 a two-carat diamond dropped from her finger ring. It was found by little Ray Lee, who returned it and received a reward and an increase in salary.

The benefit for William P. Cullen, manager of the Duquesne Theatre in Pittsburg, on Feb. 9, netted \$1,670.50.

Grace Vaughn, prima donna, and George Mitchell, tenor, joined the A Bunch of Keys company on Feb. 12.

Emily Lascelles, after a serious illness with congestion of the lungs, is slowly regaining her health at her home in this city.

Pinkey Freedman was married on Feb. 13, at Ansonia, Conn., to Esther Bernstein, a non-professional, of that city.

The pupils of Hart Conway's Chicago School of Acting gave a highly successful matinee at Studebaker Hall, Chicago, on Feb. 8. Pinero's The Weaker Sex and a one-act play, After the Matinee, were presented, especial praise being bestowed upon the performances of Maud Light, Rosalind Chapman, Maudie Griffith, Edith Hinkle, Alice Geer, Robert Sanford, Robert McKay, S. B. Murrell, William Cloudman, and Seymour Rose. Mr. Conway's system of instruction came in for the hearty commendation of the critics.

Bertine Robinson (Mrs. Myles McCarthy) has been ill at Grange Lake, O., nervous prostration having been brought on by overwork. Ada Grill assumed her part at a moment's notice. Mrs. McCarthy will rejoin the company at Ashtabula, O., where they play a return date.

An audience that filled every seat at the Academy of Music, Brooklyn, and left many standing turned out to greet the Amaranth performance of The Hair at Law on Feb. 14. Ernest O. Jacobson was entrusted with the leading role, Daniel Downis, and his work was approved. Alfred Young was seen in the character of Doctor Pangloss and gave a thoroughly artistic and finished performance. John E. Irwin won new laurels in a strong character part, Zerkel Homespun. Marion Stanley was tendered a warm reception upon her appearance for the first time this season, and played Cicely Homespun understandingly and with her usual charm. Good performances were also contributed by Hugo Winter, J. Frank Dalton, and May Cornell.

### THE AMERICAN DRAMATIST.

Dedicated to The American Dramatist Club.

My brother playwrights, since it's here, The final *fin-de-siècle* year, Grant me five minutes, more or less, My thoughts and feelings to express On what is curst and what is blest In playwrights, plays, and all the rest.

May all the plays we write be acted, And crowded audiences attracted; May stars behave with good intent, And not begrudge,—say, ten per cent! May managers be glad to con, Each work we've shed our brain-blood on, And never be too much afraid To say it's good before it's played, Nor wait till on a foreign stage A foreign play is all the rage. 'Tis said that managers (so be it!) Can tell a good play, when they see it. True, if, through Europe while they roam, They see it far away from home. But bear in mind there's nothing worse We can do than attempt blank verse: Though, if it's bad, they will not know it, Yet, good or bad, it damns the poet.

Let us adapt, when so inclined: The offspring of some alien mind, If deftly to our stage beguiled, May prove a fine adopted child, From whom the adapter sought to banish The faults it had in French or Spanish.

To farce should we divert the brain, This certainty we'll still maintain— The judge on the dramatic bench Thinks well of farces,—if they're French, And his professional sagacity Will gladly stake on their salacity. Such masterpieces come to stay, And in the "long run" always pay. Lending themselves to analytics Of most approved, accomplished critics, Who tell us how a play should go,— Without the power to write one so.

Should problem plays enjoy our favor, The special sin that gives them savor (Forbidden by the commandment Seventh), Finds countenance with the Eleventh, And puts the moral sense to rout If she who sins is not found out. But, in the problem play she must, To bring the punishment that's just, An auditorium's bliss begins When once a lovely woman sins: Tumultuous cheers delight betoken The moment that her heart is broken, And we forgive her, dead or living, Because she's sinned beyond forgiving!

If Ibsen had been born in Sweden, Instead of Norway's Arctic Eden, No doubt admirers, then as now, Would crown his vivisection brow, Finding, in doubtful themes, or pure, A moral Swedish movement cure, That, acting on a low vitality, Spurred up a virtuous immorality.

The law's awake at last, and, *à la*, Has laid its hand upon the pirate. Accordingly, each coming year We're more to hope, and less to fear, Since long-armed justice scarce can fail To land the drama-thief in jail. Who steals our purses may steal trash, According to the amount of cash; But he who robs us of our plays Steals that whereby we hope to craze The continent, from sea to sea, Wherever theatres may be,— Robs us of that which makes him rich (Perhaps), and leaves us in the ditch.

Protect us from that senseless passion Which makes the foreigner the fashion, And tries to make the sour taste sweetish, With now a fad and now a fetish, And worships the Euro-pean solely, Disdaining home productions wholly, As though a foreign name were law, Because to say it strains the jaw, And English don't amount to much Beside the Danish or the Dutch! Such feeble fooleries belittle Playwrights whose work needs no acquittal, Till "Scandinavian," by such slavish Acclaim, sounds almost "Scandi-knavish."

As for our English, we desire To make it what our plays require, Murdering the mother-tongue we chide As simply lingual matricide, But if we murder English when our ladies and our gentlemen Should talk as well-bred people do, Our plays deserve damnation, too. Yet he has scarcely learned enough Who knows not the Third Avenue tough, Ignores the language of the gang, Nor fathoms all its depths of slang,— That well of English, well-digged, As drawn on by the Bowery child!

On those of us who plagiarize, As critics playfully surmise, Some consolation will be shed By what Dumas, the elder, said: Playwrights, he vows, who steal whole scenes, Don't really rob, by any means, But, like a conqueror, gain fresh glory Annexing neighboring territory! Or else they're like philanthropists, Who go where poverty exists, Find some poor girl in precincts rioty, And lift her into good society! If this be true, as Dumas paints, Footpads are heroes, thieves are saints.

Forgive this homily,—dull, I fear: You've only ten lines more to hear. The manager who would be just May dread the charge of breach of "Trust": Since not another breach can mate The breach made with a Syndicate! Yet am I sure reward substantial, (By which I mean reward financial), Will come when there are open dates For native playwrights of the States; And this Our Club, if we persist, Will boom the American Dramatist!

A. E. LANCASTER.

New York, Feb. 29, 1900.



ONLY N. CARSTARPHEN.



## CORRESPONDENCE

## ALABAMA.

**BIRMINGHAM.**—O'BRIEN'S OPERA HOUSE (R. S. Douglas, manager): Olympia Opera co. enjoyed good business and made a most favorable impression Feb. 13-14. West's Minstrels had large attendance 15 and good satisfaction. Willie Collier in Mr. Smooth captured a big house 16. The performance was one of the season's treats. James O'Neill and a strong co. presented The Musketeers 17 to large and enthusiastic audiences. A Colonial Girl 19. Creston Clarke delighted well. Billie Gray 20 in Hamlet. Adelaide Prince as Ophelia was excellent. Padewski 23. James Young 24. The Adventure of Lady Ursula 26. Wilbur Kewin Opera co. 27. Creston Clarke and The Three Musketeers (R. S. Douglas, manager): Effe Ellner in The Christian will open this new Theatrical temple 7. Richard Mansfield 8. A Texas Steer 9. Ward and Vesper 10. LYCEUM (H. K. White, manager): Max O'Neil in humorist, received liberal applause from a large gathering 21. Chicago Glee Club 26. ANTHROPOLOGY (Ben S. Thomas, manager): Woodward-Warren co. had fair business 12-17. Reporters: The Strategist. Here Why Jones Left Home. Renfro's Pathfinders opened for week 19 to flattering business. Packard Opera co. 5-10. Theodore Thomas' Orchestra 14.

**MONTGOMERY.**—McDONALD'S THEATRE (G. F. McDonald, manager): November Dramatic co. in The Pearl of Savoy. The Gold King. A Lawyer's Wedding. The Egyptian Princess. By the King's Command. For Honor's Sake. and An American in Cuba. made a fair impression on fair business Feb. 12-17. Lebadie's Faust 22. Renfro's Pathfinders 26-31. MONTGOMERY THEATRE (S. E. Hirsch and Brother, manager): A Colonial Girl 13. James Young in Lord Byron to fair business 14. West's Minstrels 15. Creston Clarke and Adelaide Prince in David Garrick and The Last of His Race to small audiences 17. Wilbur Kewin Opera co. opened for week in The Two Vagabonds to large audience 19. ITEM: Constantine Kendall as Lady Claremont and W. Lewis Martin as Lord Jersey made hits in Lord Byron. Waterbury Brothers and Tenner will join West's Minstrels March 18 at Denver. Mrs. West is traveling with the co. on a visit through the South. Allen's Minstrels are billing the town for a performance under tent 22.

**MOBILE.**—THEATRE (J. Tannebaum, manager): A Colonial Girl 12. Creston Clarke 14. 15 presented Hamlet. David Garrick. and The Last of His Race to fair business; performance excellent. James Young in Lord Byron 17. Creston Clarke and The Three Musketeers 18. Creston Clarke and Adelaide Prince in David Garrick and The Last of His Race to small audiences 17. Wilbur Kewin Opera co. opened for week in The Two Vagabonds to large audience 19. ITEM: Constantine Kendall as Lady Claremont and W. Lewis Martin as Lord Jersey made hits in Lord Byron. Waterbury Brothers and Tenner will join West's Minstrels March 18 at Denver. Mrs. West is traveling with the co. on a visit through the South. Allen's Minstrels are billing the town for a performance under tent 22.

**SELMA.**—ACADEMY OF MUSIC (Rosa and Long, manager): Creston Clarke Feb. 19 presented The Last of His Race to a large and pleased audience. Olympia Opera co. failed to appear 15-17. Peters, Comedy co. 24-31.

**DECATUR.**—ECHO'S OPERA HOUSE (C. F. Littlejohn, manager): Lebadie's Faust to medium house Feb. 16; performance good. Schubert Symphony co. 22.

**TALLADEGA.**—CHAMBERS' NEW OPERA HOUSE (George W. Chambers, manager): A Jay from Jayville Feb. 14; audience fair.

## ARIZONA.

**PHOENIX.**—DORRIS THEATRE (E. M. Dorris, manager): Western Vaudeville co. Feb. 13 canceled. All a Mistake to light business 14. 15. Darrin Opera co. to good business 16; pleasing performance. Hunt Stock co. 19-24. Seals' Concert co. 24.

**TUCSON.**—OPERA HOUSE (A. V. Grossetto, manager): Hunt's Stock co. Feb. 12-17; light business; performance good. Creston Clarke and The Three Musketeers 24. Too Much Money 27. His Better Half 1.

## ARKANSAS.

**LITTLE ROCK.**—CAPITOL THEATRE (R. S. Hamilton, manager): The Christian Feb. 13. R. O. O.; performance excellent. Why Smith Left Home 14; large house; performance good. Brown's in Town 15; large audience; performance fair. Nashville Students 16; topheavy house; performance poor. The Prodigal Father 19. Della Fringle co. 20-24. A Hot Old Time 24. Beach and Bowers' Minstrels 1. Hans Hanson 2. Other People's Money 3.

**HOOT SPRING.**—OPERA HOUSE (Brigham and Head, manager): The Christian Feb. 12. Brown's in Town 14; good house; audience pleased. Why Smith Left Home 15; medium business. Nashville Students 17; good house.

**HELENA.**—GRAND OPERA HOUSE (Newman and Elms, manager): The Christian Feb. 14; S. R. O.; performance excellent. The Prodigal Father 16; poor house and co. Olympia Opera co. 18, 20. South Before the War 27. A Hot Old Time 28.

**FORT SMITH.**—TILES THEATRE (George Tiles, manager): Barlow Brothers' Minstrels Feb. 13; good performance excellent business. Beach and Bowers' Minstrels 23. Mary Stock co. 26-3. Other People's Money 6. The Little Minister 10.

## CALIFORNIA.

**OAKLAND.**—MACDONOUGH THEATRE (Ed. Surf, manager): Macdonough Stock co. presented Nervous Feb. 12-18 to good houses. The cast was excellent. Ben Howard, Clarence Montague, and George Foster doing specially very clever work. Dr. Bill 19-23. DEWEY THEATRE (Landers Stevens, manager): Grand Stock co. in The Stowaway 12-18; production and business good. The Sleeping City 19. ITEM: The Macdonough Stock co. will go on the road for three weeks 26, during which time the Bostonians, The Old Homestead, and other road co. will appear at the Macdonough.

**LOS ANGELES.**—THEATRE (H. C. Wyatt, manager): The Boston Loric Opera co. in The Bostonians, The Old Homestead, and other road co. will appear at the Macdonough.

**SACRAMENTO.**—CLUNIE OPERA HOUSE (George W. Ficks, manager): Jules Grau Opera co. Feb. 11-17 to good business; co. has good soloists, and the chorus work deserves mention. Repertoire: Sold Pasha. The Mikado. Wang, Olive, The Bohemian Girl. Paul Jones, Martha, and Erminie.

**BAKERSFIELD.**—SCHRIENER OPERA HOUSE (W. H. Schriener, manager): Elford co. Feb. 12-17 in A Flag of Truce. The Banker's Daughter. The Great Metropolis. A Nutmeg Match. and Uncle Dudley; good performances; full houses. Lee, hypnotist. 28.

**FRESNO.**—BARTON OPERA HOUSE (R. G. Barton, manager): Elford Stock co. 2-4 in The Idler. The Black Flag. Robinson Crusoe, and The Ensign. His Better Half 14; fair business. Daily Stock co. 19-24. The Bostonians 3.

**SAN JOSE.**—VICTORY THEATRE (Charles P. Hall, manager): His Better Half Feb. 10, 11; satisfactory performance; good business. The Old Homestead 17; crowded house.

**SAN DIEGO.**—FISHER OPERA HOUSE (John C. Fisher, manager): Captain Charles Humphreys. U. S. A. Third Artillery, in legend; large house; audience delighted.

**POMONA.**—ARMORY OPERA HOUSE (N. C. Pedley, manager): His Better Half Feb. 14 to fair audience Feb. 17. The Midnight Charge (local) 23, 24. Louise Brehan Concert co. 25.

## COLORADO.

**COLORADO SPRINGS.**—GRAND OPERA HOUSE (S. N. Nye, manager): Blanche Nais' presented La Tosca Feb. 16. Melbourne MacDonough was unable to appear; his place being well filled by James Nelson. Solving the Wind 17. Frederick Ward (return engagement) presented his new play. The Duke's Jeeter, to S. R. O. The play is good, but was not so well received as others Mr. Ward has given us. The Little Minister 5.

**FUEBLO.**—GRAND OPERA HOUSE (H. F. Sharpless, manager): At Gay Coney Island Feb. 13; good business. Blanche Walsh 14, 15 in Cleopatra. Solving the Wind 16.

**GREELEY.**—OPERA HOUSE (W. A. Heaton, manager): Morrison's Faust Feb. 14; large business; good performance.

**ASPEN.**—WHEELER OPERA HOUSE (Billy Van, manager): Solving the Wind Feb. 13. Richards and Fringle's Minstrels 21. The Little Minister 28.

**GOURAY.**—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Sweeney and Alvido's Minstrels Feb. 13; crowded houses; good co.

**GRAND JUNCTION.**—PARK OPERA HOUSE (Edwin A. Haskell, manager): Solving the Wind Feb. 12. Richards and Fringle's Minstrels 23.

## CONNECTICUT.

**NEW HAVEN.**—HYPERION THEATRE (G. B. Bunnell, manager): Mrs. Leslie Carter in Zaza Feb. 15-17. Julia Marlowe to S. R. O. 19 in Barbara Frietchie. Way Down East 21, 22 opened to a large audience. The Floor Walkers 23. Wilbur Opera co. 26-3. Burton Holmes 5. Maude Adams 14. Symphony Concert 15. Frank Daniels 17. Lewis Morrison 24. Sir Henry Irving and Ellen Terry 21. NEW GRAND OPERA HOUSE (G. B. Bunnell, manager): Across the Pacific (theatre) 15-17. The melodrama was splendidly staged and acted. There was special scenery galore, and a thrilling battle scene with Gatling guns as a climax in the fourth act. Harry Clay had a splendid comedy, A Trip to Coontown, with Cole and Johnson, met with success 19-21. Many new features and novelties have been introduced. Vanity Fair 22-24. By Sir John Lewis 25-26. A Female Drummer 27. 1. The Gunner's Mate (return) 2. J. Gay Masqueraders 3-10. ITEM: Mrs. Leslie Carter was entertained while here by her son, who is a student at Yale. Morris Stedman's Reminiscence, a very pleasant reference to his friend, Mr. G. B. Bunnell, the manager of Hyperion and Grand, who has been closely associated with Mr. Stedman for some years. Edgar Stillman Kelley lectured before the Yale Music School 20.

**HARTFORD.**—PARSON'S THEATRE (H. C. Parsons, manager): A Night in Chinatown Feb. 15-17 received fair patronage. Wilbur Opera co. 19-24; large audiences. J. E. Conly. Hattie Richardson, and Margaret Bolton still have the leading parts. Miss Bolton received after an absence of nearly two years and received a hearty reception. The usual living pictures between acts were given, also the Girl with the Ashura Hair. James A. Hildebrand. Dan Sullivan. HARTFORD OPERA HOUSE (Joseph and Graves, managers): The Gay Masqueraders 19-21; good vaudeville and burlesque bill. A Bunch of Keys 22. The King of the Oyster Ring 23. A Female Drummer 24-26. CHELSEA. The National Amusement co. drew fair sized audiences 19, giving an amusing and entertaining bill consisting of songs and dances and a grand cake walk. ITEM: S. M. Stedman's Reminiscence, a very pleasant reference to his friend, Mr. G. B. Bunnell, the manager of Hyperion and Grand, who has been closely associated with Mr. Stedman for some years. Edgar Stillman Kelley lectured before the Yale Music School 20.

**NEW BRITAIN.**—RUSSWIN LYCEUM (Gilbert and Lynch, managers): King Stock co. closed a week to fair business Feb. 17. The Royal Star (return) 18. 19 had light business. Daniel Kelly in The Parish Priest 20 had light patronage. Mr. Kelly's portrayal of Father Whalen brought forth frequent applause. Lawrence and mention Frisella (local) 22, 23 to heavy patronage. Mlle. Antin Rio, of New York, headed the list. Lester Walter Stock co. 24-3. OPERA HOUSE (J. J. Hanna, manager): Fun in a Boarding House Feb. 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1900; performance inferior. Monte Carlo Girls 22. ITEM: The Elroy Stock co. have added songs to their repertoire. The M. T. A. Society are rehearsing The Black Flag.

**NORWICH.**—BROADWAY THEATRE (Ira W. Jackson, manager): Bell Rock, an amateur opera composed by Benita E. Leavett, was presented by the ladies of the Norwich Society to crowded houses 13, 14. The opera has many pretty airs and concerted numbers that were finely sung by both principals and chorus. King Dramatic co. opened to a big house 19 in Hand Across the Sea. The Bostonians 20. The Cotton King. The Two Orphans. and A White Rat.

**WATERBURY.**—POLI'S THEATRE (Jean Jacques, manager): Julia Marlowe in Barbara Frietchie Feb. 20. JACQUES OPERA HOUSE (Jean Jacques, manager): On the Stroke of Twelve was given by a good co. to big business 15-17. Frankie Carpenter and her co. opened for a week 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1900; performance inferior. Monte Carlo Girls 22. ITEM: The Elroy Stock co. have added songs to their repertoire. The M. T. A. Society are rehearsing The Black Flag.

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performance. Joshua Simpkins; large audience; mediocre play. Ward and Vokes 4. The Christian 21.

**CORDELE.**—OPERA HOUSE (J. H. Shipp, manager): Wiedeman's Comedians Feb. 19, 20 to large and pleased houses. Creston Clarke and The Three Musketeers 21; small house; performance good. ITEM: Manager Shipp has been ill the past week.

**AUGUSTA.**—GRAND OPERA HOUSE (W. L. Brenner, manager): Side Tracked Feb. 14 pleased fair business. Joshua Simpkins 22. Morrison's Faust 23. The Adventure of Lady Ursula 2. Ward and Vokes 3.

**WAYCROSS.**—JOHNSON'S OPERA HOUSE (F. R. Trent, manager): Joshua Simpkins Feb. 17; performance and house fair. General John B. Gordon lectured 21 to S. R. O. Morrison's Faust 2.

**ROME.**—NEVIN'S OPERA HOUSE (James R. Nevin, manager): Side Tracked 7; good performance; good business. Scott's Minstrels 14; topheavy house.

**DAWSON.**—SALE-DAVIS OPERA HOUSE (J. B. Keadrick, manager): King's Comedy co. Feb. 21.

**NEWMAN.**—REESE OPERA HOUSE (A. C. Pease, manager): Lebadie's Faust 24. A Texas Steer 3.

**AMERICUS.**—GLOVER'S OPERA HOUSE (George H. Fields, manager): Mahara's Minstrels Feb. 22.

**RAINBIDGE.**—OPERA HOUSE (J. I. Subers, manager): Park.

## IDAHO.

**BOISE CITY.**—COLUMBIA THEATRE (James A. Finer, manager): The Little Minister Feb. 19. James Kidder-Hanford co. 23, 24.

**FOCATELLO.**—PAVILION (H. B. Kinport, manager): The Little Minister Feb. 21.

**YALLACE.**—MASONIC TEMPLE (M. J. Flor, resident manager): Passion Play pictures Feb. 17, 17.

## ILLINOIS.

**BLOOM**







Page | **NIDDELTOWN CASINO THEATRE** (Odell)



100



**TANNER**

I have had occasion several times of late to try your remedy for my throat, and recommend with pleasure Dr. Warren's Wild Cherry and Sarsaparilla Troches.

Sincerely, CORA TANNER.

**KARL**

I have tried the effects of Dr. Warren's Troches during the past two weeks whenever I have had a slight hoarseness, and have found them beneficial to my voice while singing.

TOM KARL.

**DAVENPORT**

I have found Dr. Warren's Troches most beneficial for the throat and voice and would advise their use by all professionals.

E. L. DAVENPORT.

**TIFFANY**

I have used Dr. Warren's Wild Cherry Troches during the past month on several occasions, and I assure you they have given me positive relief from hoarseness and trouble of the throat, and I recommend them highly.

ANNIE WARD TIFFANY.

**ENDORSE****DR. WARREN'S****MAPLESON**

Dr. Warren's Troches have a wonderful effect on the voice, and are invaluable to singers and all who have to use their voice in public.

LAURA SHIRMER MAPLESON.

**WILD CHERRY AND SARSAPARILLA TROCHES.****MANTELL**

Myself and members of my company have often tried your troches (Dr. Warren's) when our voices have felt tired and sore with colds and hard work, and I can assure you the benefit has been astonishing.

K. MANTELL.

**REED**

I have used Dr. Warren's Troches and can say they proved of great benefit to my throat and vocal cords, and deem them of great value to all public speakers.

ROLAND REED.

**FROHMAN**

I am glad to testify to the great value of Dr. Warren's Troches for throat trouble. I am never without them.

MARIE HUBERT FROHMAN.

**RECOMMEND****DR. WARREN'S WILD CHERRY AND SARSAPARILLA TROCHES.**

The Best Remedy in the World for Coughs, Colds, Hoarseness and All Throat Troubles. Box sent by mail on receipt of 25c. by the American Medicine Co., Manchester, N. H.

# THE SIPE THEATRE —AT— KOKOMO, INDIANA

(ON CERTAINTY ONLY.)  
**WANTED.—A No. 1 OPENING ATTRACTION.**

Thoroughly modern ground-floor theatre (stage 40 x 60), in a good town that has long waited and has now "arrived." Will open August, 1900. Now booking for season of 1900-1901.

Sole owner Sipe's Educated Animals and Lilliputian Shows.

G. W. SIPE, The Sipe Theatre, Kokomo, Ind.

# GUS PIXLEY

Specially engaged with MILLER, ABORN & WELTY'S big farcical success,

**THREE OF A KIND****THE STOCK COMPANIES.**

At the Grand Opera House, Memphis, Tenn., the Hopkins Stock company gave an elaborate and pleasing production of *The County Fair*, Feb. 19-24. The company had rehearsed with Nell Burgess, who played the part of Abigail Price. New scenery and Mr. Burgess' horses and mechanical effects were used. Business was good all the week. Much praise is due Carrie Lamont as Taggs and Frederick Julian as the Constable. The Two Orphans is the bill this week.

Camille was the bill for the ninth week of the Valentine Stock company's season at St. John, N. B. Jessie Bonstelle in the title-role won an emphatic success. Edward R. Mawson as Armand added to his popularity. John Webster played De Varville well. Kate Blanche as Prudence, and Charles Fleming as Gaston. Anne Blanche as Nichette, Beulah Watson as Nannine, and Mary Taylor as Olympe were excellent. Mam'zelle followed. Business continues good.

Nell Flurence signed a contract in Cleveland last week that gives him control of the new Star Theatre there for ten weeks commencing June 11. Mr. Florence will organize a strong stock company and open its season on that date. Matinees will be given daily and popular prices will prevail.

Under the management of Charles P. Salisbury and Sherman Brown, the Salisbury Stock company will open a Summer engagement at the Davidson Theatre, Milwaukee, Wis., May 20.

E. L. Duane will be the stage director for the Shubert Stock company, which will open its season at the Bastable Theatre, Syracuse, on March 5, with *The Last Word*.

W. R. Atterbury has signed with the Shubert Stock company.

Valerie Bergere as Antoinette de Mauban in the production of *The Prisoner of Zenda* by the Dearborn Theatre Stock company, Chicago, received strong endorsement from the local critics for her forceful delineation of the character. Miss Bergere was particularly pleased with the opinion of Amy Leslie, who expressed much appreciation of her work.

The Hopkins' Stock company, Chicago, presented Feb. 25 a version of *Quo Vadis*, made by John Arthur Frazer, of Chicago, who has followed the book closely and brought out many details passed over by other dramatists. He has made a play of six acts and twelve scenes, that show the Gardens of Aulus, Entrance to the Palatine, the Great Triclinium of the Palatine, Interior of the Palace of Petronius, Exterior of the House of Miriam in the Trans-Tiber Quarter, Interior of the House of Miriam, Nero's Villa at Antium with Rome in the Distance, An Upper Apartment in the Palatine, the Vicus Apollinis, an Underground Chamber in the Mamertine Prison, and the Augustinian Private Entrance to the Amphitheatre. The settings and costumes are elaborate and correct. The burning of Rome is vivid in its realism. Stage-manager George Berry deserves much credit for the manner in which he has put on such a play, with a cast of over one hundred people. May Homer is Lydia; Robert Wayne, Vinicius; Harry Burkhart, Petronius; Charles Burnham, Nero; Sam Morris, Chilo; Alexander Goden, Tigellinus; Palmer Collins, Aulus Plautius; Baby Lund, Little Aulus; Edwin Travers, Ursus; Herbert Sears, Glauco; Carrie Laurelle, Poppaea; Lorette Babcock, Eunice; Jane Holly, Acte; Hattie Foley, Pomponia; Zaida Poldi, Miriam. The play was produced for a run, that bids fair to be a long one.

The Dearborn Stock company is playing *The Prisoner of Zenda* a second week, owing to the great demand for seats. The play is done with a vim and polish that are remarkable.

The Woodward Stock company, Kansas City, last week presented *The Senator*, and notwithstanding the bad weather, played to S. R. O. business. Wright Huntington as Senator Rivers did some of the best work he has done since

joining this company. Jane Kennark gave a very commendable performance of Mrs. Hilary. George Farren, Harry Beresford, Emma Dunn, Inez Macaulay, Charles Lothian, and Winona Bridges completed the cast, each being good. This week *Cumberland* 61. *Quo Vadis* is to be produced March 11 for a run, Walter Craven directing the stage.

The receipts for the first two weeks of the Neill Stock company's stay at the Burbank Theatre, Los Angeles, are said to have exceeded \$20,000, while the five previous weeks in cities on Puget Sound produced gross receipts of more than \$20,000. The plays presented during the first weeks in Los Angeles, at the Burbank, were *A Bachelor's Romance* and *A Gilded Fool*. Augustus Thomas, who is spending the Winter at Santa Barbara, is writing a new play for Mr. Neill, in which that actor will appear next season. Extra matinee performances are now being given in Los Angeles by the Neill company in order to accommodate the Burbank Theatre's patrons. Eleven performances in all were given during the week of Feb. 18.

Success again crowned the efforts of the Durban-Sheeler Stock company last week in their revival of Joseph Arthur's well-known play, *The Cherry Pickers*, and the Girard Avenue Theatre, Philadelphia, was crowded at every performance. Not only was the play superbly mounted, but the work of the company deserves the greatest praise. Walter Edwards was seen as Nazaire and was at all times manly, forceful and fully equal to the strongly dramatic climaxes. Max von Mitzel as Ayoub was especially good in the great gun scene, while Rose Stahl made a success of *Nourmahed*. Emma Madden, whose versatility has been put to a severe test this season, managed to get a whole lot of fun out of the character of the Irish-Hindu widow, and George Barber was in his element as Colonel Brough. This week the company are once again turning their attention to comedy, presenting an adaptation of the French farce known as *Dr. Bill*. In course of preparation are versions of *Quo Vadis* and *Sapho*.

Sylvia Lydon has signed as leading woman with the Bowdoin Square Theatre Stock company, Boston.

Joseph Totten has resigned from the Columbia Theatre Stock company, Newark, and Walter Woodall has been engaged as his successor.

Louis Wassell, late of Pudd'nhead Wilson, has joined the stock company at the Theatre Francaise, Montreal.

Ashley Miller has been specially engaged to play Bob Appleton, in *The Lost Paradise*, with the Standard Theatre Stock company, Philadelphia, this week.

Stella Kenny has been engaged for the Durban-Sheeler Stock company.

**ENGAGEMENTS.**

Rose Coghlan, Minnie Seligman, Marie Henderson, Olga Humphrey, Charlotte Deane, Annie Buckley, Beatrice Vaughn, Theo Carew, Lucille Wyman, Dolores Lettari, Gerce Handell, John T. Sullivan, Louis Massen, Cyril Hastings, Robert Rogers, Robert Gump, George Heath, Victor M. de Silke, William Hazeltine, Charles Chappelle, Walter Howard, and George Anderson, for Rosequest and Brennan's production of *The Great Ruby*, to open at the Fourteenth Street Theatre, March 19.

For The Casino 611: Ella Snyder, Mabel Gilman, Irene Bentley, Helen Truax, Carrie Perkins, Sam Bernard, Albert Hart, and Louis Wesley.

Grace Griswold, resigned from The Village Postmaster company to join the Castle Square Stock in Boston.

Amey Lee, with Edward Harrigan, for her original part in *Old Lavender*.

Adaline Dunlap, for The Village Postmaster, opening in Cleveland, O.

Pelen Byron, for Across the Pacific, to play Nellie Hamilton.

Burt Dorris, for Adolph, in *The Turtle*.

James Carhart, with Lewis Morrison.

Frank Gurdian, for *Sapho*, under management of Stewart Lithgow.



# VENITA.

## EDDIE McDONALD

the CLOWN with

## J. B. DICKSON'S HUMPTY DUMPTY.

What the Toronto Globe had to say:

Mother Goose's most entertaining child, Humpty Dumpty, is cleverly represented at the Toronto Opera House this week by Eddie McDonald, one of the best pantomime performers ever seen in the city. He is an acrobat of the first magnitude, and the variety and scope of his attainments in that direction are remarkable. He is surrounded by a company of bright entertainers, whose crisp contributions make fun and merriment continuous. Last night there was a crowded house, and during the rest of the week few seats will be vacant. Humpty Dumpty cannot be called a play. It is a big spectacular production, which admits of the introduction of a host of novelties. Eddie McDonald is the chief figure, and no one is sorry for it. He amuses the audience all the time, and his feats of contortion are quite out of the usual run.

## ATLANTIC TRANSPORT LINE.

NEW YORK—LONDON.

MARQUE... March 5  
MONTRO... March 10  
MARQUETTE... March 15  
MONTRO... March 20  
MONTRO... March 25  
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APPLY 1 BROADWAY

## Who Wants a Manager

of fifteen years' experience, thoroughly competent and reliable? Now handling one of the largest and most successful organizations on the road. Will be at liberty in one week. Address

W. D. S. Minnion office.

MRS. JOHN ELITCH, there is a letter at this office for you.

## A Box-Office Winner. THE HARRY SHANNON CO.

Featuring the Wonderful Child Artists,

## LITTLE NAZEL AND HARRY,

In a Repertoire of Standard and Novelty Successes.

Four Huns, Wis., Feb. 24, 1900.  
The Harry Shannon Co. closed a two weeks' engagement at my house to-night to big business, S. R. O. being the rule. The company is first class in every respect. Little Hazel and Harry, who are featured with the company, are the cleverest child artists I have ever seen. Manager Shannon has a great drawing card in them.

WANTED—Man for general bus., with hot specialties; can also use woman with strong specialty. All Repertoire people write. State all in first letter.

HARRY SHANNON, Charlotte, Mich.

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## THE FIVE NOSSES

In speaking of the McIntyre and Heath Co. at the Orpheum, the Kansas City Times says: "One of the most enjoyable things in the bill is the musical specialty by The Five Nosses."

## Godding, Fred. L.

Character Comedian. Giffney-Hoffler Co. En tour.

## Hamilton, Florence

Third season. Leads, Payton's Southern Stock Co.

## Milton, John

Leads or Juveniles. Minnion

## Walling, Percy

Princess Chic Co. Address Minnion.

## PA.-BELLE VERNON.

## Belle Vernon Opera House

Wanted, good strong attractions for March, April and May. Factories all running full. Pay rolls \$35,000 weekly. Good show town.

E. C. BAIRD, Mgr.

## TEX.-HILLSBORO.

## Levy Opera House

Just opened. Capacity 600. N. E. & T. R. R. and branch, and St. L. S. W. R. R. Population 12,000.

E. F. WOOD, Mgr.

PLAYS, Monologues and Vaudeville Sketches. Also make book and theatrical wigs. Sketches written to order. Any book 25 cents.  
EUNICE RICHARD, Box 132, Everstep, Ill.







**DRAMATIC COMPANIES.**

ville 3, Charlton 3, Oneida 4, Vallica 7.  
BUNCH OF KEYS (Gus Bothner, mgr.): Putnam, Conn., Feb. 28, Gardner, Mass., March 1. Leon-  
ard.  
A COLONIAL GIRL (Daniel Frohman, mgr.): Balti-  
more, Md., Feb. 28-March 3.  
A CONTENTED WOMAN (Helle Archer, Fred E. A.  
Wright, mgr.): Danbury, Conn., Feb. 23-28, Spokane,  
Wash., March 2, 3, Seattle 3, Victoria, B. C., 8,  
Nanaimo 9, Vancouver 10, New Whistcom, Wash., 12,  
Westminster, B. C., 13, Tacoma, Wash., 14, Olym-  
pia 15.  
A DAY AND A NIGHT (Harry Phillips, mgr.): Phila-  
delphia, Pa., 26-March 3, Jersey City, N. J., 5-10.  
A FEMALE DRUMMER (Hartford, Conn., Feb. 26,  
3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 7

COLLINS, MYRA (Bonnett and Seaboth, mgrs.): Dear-born, Feb. 26-March 3, Lathrop 5-10, Rich-mond 12-17.  
 COLUMBIA STOCK: Leeds, S. D., Feb. 26-March 3, Deadwood 5.  
 COME! MYRA! THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Oct. 9-indefinite.  
 COOTE, BERT (Willis M. Goodhue, mgr.): Mattson, N. Y., Feb. 26.  
 COLLIE and CO., DRESSMAKERS: New York city Feb. 5-indefinite.  
 COURTED INTO COURT (Chifford and Huth): To-ronto, Can., Feb. 26-March 3.  
 CRANE, WILLIAM H.: Chicago, Ill., Feb. 19-indefinite.  
 CURBAN-MILTON: Oklahoma City, Ok., Feb. 26-March 3, Reno March 1, 1, 2, 3, 4, 5, 6, 7, Perry 9-10, Arkansas, Can., March 12-14, Wynedfield 15-17.  
 DAD IN HARNESH: Quebec, Can., March 3.  
 DAILEY STOCK: Hanford, Cal., March 1-3, Stock-ton 5-10, San Jose 12-14.  
 DAIRY-FAIR COMEDY: Jefferson City, Mo., Feb. 26-March 3.  
 DARMEST RUSIA (Edwin C. Jepson, mgr.): San Francisco, Cal., March 5-10.  
 DAYTON, FRANK: Pocomoke City, Md., Feb. 26-March 3, Milford, Del., March 1-3, Dover 5-7.  
 DAVIDSON STOCK: Jackson, Mich., Feb. 26-March 3, Elwood, Ind., 5-10.  
 DEVLIN LAND: New York city Feb. 26-March 3.  
 DE VONDE STOCK (C. L. Walters and Chester De Vonde): Derby, Conn., Feb. 26-March 3, Meriden 5-10, Hartford 12-14.  
 DEWEY, THE HERO OF MANILA (A. Baffetti, prop. and mgr.): Newcastle, Ind., Feb. 27, Hamilton, O., 28, Troy March 1, Springfield 2, Xenia 3, Eaton 5, Greenville 6, Union City, Ind., 7, Salina, O., 8, Del-cid 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712,

[illegible]

OPERA DRA-MATIC: Atlanta, Ga., Feb. 26-March 3.  
 Dalton 6-10, Knoxville, Tenn. 13-17.  
 PORTING LIFE (Edna May and Cecil; R. S. Spencer): Lynn, Mass., Feb. 26-March 3.  
 PORTING LIFE (Chicago, Ill., Feb. 13-March 3).  
 ULLY, DANIEL (Willie E. Boyer, mgr.): Providence, R. I., Feb. 26-28, Hartford, Conn., March 1, Worcester, Mass., 2, 3, 4.  
 OPERA (Edwin Warner, mgr.): Cleveland, O., Feb. 26-March 3.  
 AT-LONG, GOVERNOR BOB: Galveston, Tex., Feb. 26-March 3, San Antonio March 1, Austin 2.  
 HANNOISER STOCK: Milwaukee, Wis.-Indefinite.  
 THE AMERICAN GIRL (A. Q. Scammon, mgr.): Charlotte, N. C., Feb. 27, Chester, 3, 4, 5, Danbury, 6, 7, Wilkes, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785



(Received too late for Classification.)

BURRILL COMPANY, Waltham, Mass., March 1-3  
Worcester, Feb. 1, 5-10; Portland, Me., 12-17.  
FALKINER ENTERTAINERS, Port Chester, N. Y.  
Feb. 26, March 3.  
HOPKINS TRANSCEANUS, Indianapolis, Ind., Feb.  
26, March 3.  
LITTLE PRINCE, Fred Robbins, mgr.; Jackson, O.  
March 1, Wellington 2, Canton 2.  
MERRY REVELLERS, New York City Feb. 26, March  
3, Hartford, Conn., 5-7.  
RIFES, AL, R. J. Porter, N. Y. March 26.  
RIHAN, ADA; Baltimore, Md., March 12-17.  
SAUTELLE DIAMANT, Frederick, Md., Feb. 26,  
March 1, 2, 3, 5-6; Trenton, N. J., 12-17.  
SIX SHOOTER OF THE SOUTH, Worcester, Mass., Feb.  
26, March 3.  
SOCIAL MATRONS, Indianapolis, Ind., March 1, 2.  
TAMM, J. L., Detroit, Mich., Feb. 26-28.  
WALSH, HENRY, QUINCY, ILL.; Manchester, N.  
H., Feb. 26, March 3. ♦ ♦ ♦ ♦ ♦

FOR Open Show at Opera House, Florence, Ala.  
after Feb. 26, Address N. H. McDonald, mgr.



## TELEGRAPHIC NEWS

## CHICAGO.

## Prosperity in Cold Weather—The Record Week—Current Attractions.

(Special to The Mirror.)

CHICAGO, Feb. 26.

If the financial records could be made known it is probable that last week would go down to posterity as the biggest week this city has seen in a theatrical way. With Mrs. Fiske, Irving and Terry, and Mr. Crane at the three first-class theatres, all playing to capacity, the receipts must have been enormous, and weather of the Arctic kind did not appear to cut any figure.

At the Grand Opera House Mrs. Fiske captured the Chicago people at the first night, and she still remains in command. Besides being a star of the first magnitude she has a splendid company, and hers is not a one-part performance by any means. For Mr. Barrymore, Mr. Cook, Mr. Plunkett and Mr. Ferguson are artists in their way, and the advance sale indicates three more weeks of great business. The second week of the engagement opened to-night with a fine audience. Mrs. Fiske will be followed at the Grand by James A. Herne in *See Harbor*.

I met an old friend, Andy Mackay, at Powers' last Wednesday night. After a successful tour with John Griffith he is to shift to the masquerade of *Momus* and start out with Billy Rice in *A Turkish Bath*. From the legitimate to *A Turkish Bath* is a far cry, and Andy is one of the few that could make such a jump.

William H. Crane did a large business with *A Rich Man's Son at Powers'* last week, and this evening he began the second and last week of his engagement with a revival of his former success, *A Virginia Courtship*, which is thoroughly enjoyable. Next week Mrs. Langtry will follow in *The Degenerates*.

The February dinner of the Forty Club will occur to-morrow evening at the Grand Pacific Hotel.

This is the third and last week of the engagement of Mr. Irving and Miss Terry at the Columbia, and after two big weeks of *Robespierre* they gave *The Merchant of Venice*, which will be repeated to-morrow, Thursday and Friday nights. Wednesday and Saturday evenings will be devoted to *Nances Oldfield* and *The Belle*, while on Tuesday, Wednesday and Saturday Miss Terry will appear in *The Amber Heart* and Mr. Irving in *Waterloo*. Alice Nielsen will follow next week in *The Singing Girl*.

Joseph Buckley, manager, guide, philosopher and friend of Otto Skinner, is running in here weekly to talk with scenic artists and costumers about the big Skinner production of a dramatization of Stevenson's *Prince Otto*, to be given at McVicker's, April 22, for four weeks, with an option.

This is the last week of *Sporting Life* at McVicker's, and its big business still keeps up. Next week *The Sign of the Cross*, with Andrew Mack, to follow.

It is becoming quite a Hamlet territory. Warren Ashley is to go out with another Dane soon, and no says his star is the greatest Dane ever.

After a successful run of *Carson*, the Castle Square Opera Company at the Stadelhofer present *The Lily of Killarney*. Lucia di Lammermoor will follow.

Four months ago, after spending five months with the best doctors in the land and paying them \$6,000, Henry Conson Clark, the comedian, was carried out of the Auditorium Hotel in a physical wreck to a train bound for California. He weighed but 92 pounds, and the doctors had all given him up. He is now at the Auditorium Hotel again, accompanied by his wife, and he was never in better health. He has been making lots of money in *What Happened to Jones*, and soon rejoins the company. His present weight is 125 pounds. He has not seen a bill of fare for six months, and his diet has been hot milk and molasses taffy, to which he still clings.

So great has been the success of *The Prisoner of Zenda* at the Deatur that the rule of the club changing the bill weekly has been suspended and the play will continue through this week, with *What Happened to Jones* unceremonial. In this farce Howard Russell, the leading man, has made a hit as Jones before.

Young Paul Nicholson, Douglas Flint and Sadie Kirby, are at the Great Northern this week in *A Stranger in New York*, following Williams and Walker. The underline is, *How Melville in Sin Hopkins*.

At yesterday's matinee Manager Hopkins' stock gave the first performance of John A. Fraser's version of *Quo Vadis*. Miss Hosmer is in the Lygia, Mr. Wayne the Vincius, and Bobby Land the Lucius. The production has made an enormous hit with the Hopkins patrons.

J. E. Thompson's play, *A Young Wife*, has made such an excellent impression at the Lyric that it is to be kept on this week. Selma Herman, Minnie MacCliffe and Emmett C. King do very good work.

Hearts of Oak went from the Alhambra to the Academy of Music yesterday, following the Rays in *A Hot Old Time*, and was succeeded at the Alhambra by *Yon Yonson*, while over at the Criterion *The World Against Her* was followed by *On the Swanne River*, and at the Bijou *Human Hearts* opened.

Manager Millard Adams has just returned from New Orleans, where he arranged for a four weeks' season of French grand opera at the Auditorium, with popular prices.

Petershoff, violinist; Hambourg, pianist; Elia Bauger, cellist, and Lacharme, pianist, are to unite in a concert at Central Music Hall on Saturday.

W. H. Crane tells me he has great faith in the dramatization of David Baran, which he is preparing to produce in Rochester in April. He says that the play is "beautiful in its simplicity," and he looks for a great hit.

Some and Theodore Thomas split up last Friday and Saturday at the Auditorium, Mr. Thomas taking Friday and Saturday evenings and Mr. Thomas Friday evening and Saturday afternoon. Next Friday afternoon and Saturday evening Gudowsky, the pianist, will be the Thomas concert soloist. Mr. Thomas gave concerts at the Grand Opera House yesterday afternoon and evening.

David Stephens, the baritone, and Leopolda Kremer, violinist, appeared at the Apollo Club part-song concert at the Auditorium this evening. At Middleton's Museum this week there is a man who plays two cornets simultaneously. As if one were not enough.

Emma Nevada will appear in concert at Central Music Hall, March 8. "Biff" Hall.

## BOSTON.

## Changes in Plays and Casts—Serious Drama for Louis Mann and Clara Lipman.

(Special to The Mirror.)

BOSTON, Feb. 26.

Julia Marlowe was still ill to-day, and her appearance at the Hollis was postponed until Wednesday. A decidedly interesting change was made in *The Girl from Maxim's* at the Museum to-night, when Mabel Osborne appeared in the title part and made a personal hit. This is the best week of the engagement.

Shenandoah opened a week's engagement at the Boston to-night with a cast individually different from any ever seen here in the play before. But the native enthusiasm and the presence of the Rough Riders would be quite enough to assure success.

At the Castle Square an exceedingly interesting production of *The Firm of Girdlestone* was made by the stock. This is the dramatization of Conan Doyle's work by Walter H. Dugan, Henry D. Colledge, and Arthur L. Griffin, which was given at the Bowdoin Square a few weeks ago under the title of *Dark Deeds*. The change served to bring back Charles Mackay and Leonora Bradley, who had been missed in the long run of *The Belle of Haddonmore*.

Frank Daniels is more successful than ever at the Tremont, for *The Amer* has proved one of the funniest operas that he has ever produced here, and star and company have come in for equal praise. This is the last week of the engagement. Mrs. Le Moyne will follow in *The Greatest Thing in the World*.

The Cherry Pickers opened a week's engagement at the Grand Opera House to-night, and will be followed by *A Stranger in a Strange Land*, which will be given by the cast seen at the Park a week ago. This is the second time this season that a

high-priced attraction has moved almost directly to popular prices at the Grand Opera House.

His Excellency the Governor remains at the Hollis, and Ethel Barrymore's personal hit has been the feature of the production. She has always been a favorite here, but in the present comedy she plays with special grace and distinction. This is the last week of the engagement.

Darkest Russia in the production of the week by the stock at the Bowdoin Square, and will be followed by *The Heart of the Klondike*. Edith Crollus lives is a newcomer to the stock, and has been received with favor.

The Fire Patrol at the Grand serves to introduce the stock, while a championship cake walk and specialties between the acts are added attractions.

The Rounders has proved the biggest hit that the Columbia has had during its new management. Dan Daly and Thomas Q. Sealrooke make a lively play of it, while Marie George has made by all odds the greatest hit of the ladies.

Louis Mann and Clara Lipman are going to try an experiment at serious drama during their approaching engagement at the Park. They are going to open with *The Girl from the Barracks*, but before they leave they will try a new and as yet untried play by Sydney Rosenfeld. They have made several special engagements for the week, and the production promises to be most interesting, for it will be the first appearance of these stars in serious dramatic work.

Isaac B. Rich's seventy-third birthday, Feb. 25, brought many messages of congratulation and remembrance from the friends of the manager.

Annie M. Clarke, who returned to-night with Julia Marlowe, enjoys the greatest Boston popularity of any actress that comes here. The long time that she was leading lady at the Museum gave her a position that no other actress has been able to obtain.

The Post has made an interesting change in its Sunday edition, so that now four pages are published by themselves devoted entirely to the drama. E. H. Crosby, the dramatic editor, is to be credited with the success of the innovation.

Additional Pitt replaced Gertrude Whithy in *The Girl from Maxim's* when Miss Whithy left for Europe. No announcement of the change had been made, but Mrs. Pitt was instantly recognized, and for that night she was the star.

Junius Booth has received many social attentions during his engagement here with His Excellency the Governor.

The Raffi Theatrical company of Armenians gave a Persian play at Union Hall last week, and turned over the proceeds to help the Armenian prisoners.

Mrs. Evelyn Greenleaf, author and dramatist, has just returned from Chicago, where she has arranged for the publication of *Po' White Trash* and other dramatic sketches, which have been played with decided success. The volume will be issued soon by Herbert Stone and Company.

A dramatization of *Little Women*, entitled *Jo March*, was played for the benefit of the Women's Educational and Industrial Union last week, and made a decided success. The play was written by Elizabeth Lincoln Gould and Josephine Sherwood directed the performance. The chief hit was made by Katherine Serle as Jo.

Another benefit last week gave the first performance here of the *Golden Wedding*, by Mrs. Ruth McEnery Stuart. It was played by students of Hampton Institute for the benefit of that school.

Ida Conquest received every attention while she was here with John Drew. A dinner and dance were given by Mason Hamlin and his mother at their home at Dedham, and a dinner by Mrs. E. A. Sutherland. The Boston critics seemed to think that Miss Conquest was the real star of *The Tyranny of Tears*.

The Sportsman's Show and Mechanics' Building has opened for a fortnight and is proving quite a formidable rival to the theatre.

The Castle Square has a decided novelty in preparation for the stock will revive *The Prisoner of Zenda*, to be followed by *Rupert of Hentzau*. So far *Zeus* has been without a menace of Sappho. Miss Vethers has been booked at the Hollis, but the announcement was dropped some time ago, and no other house has yet placed the much discussed play among its bookings.

From Canada come pleasant reports of the great success made by Annie Caverly in support of Mary Sanders. She seems to have followed the popularity which she won in Boston by her artistic work as Sally Brass. Miss Caverly is a Canadian girl, born in Nova Scotia, but came to Boston when she was a little child.

The testimonial to Mrs. Rachel Nosh France to-morrow afternoon will be a deserved tribute to this estimable actress, who is now really in need. One of the features will be the debut of Allan W. Rowe, who will appear in *A Bit of Instruction* with Dr. L. B. Fenderson. Mrs. France will recite *The Absent Minded Beggar*.

The performance of *The Firm of Girdlestone* at the Castle Square to-morrow afternoon will be made a professional matinee.

Mr. and Mrs. Robert Rogers (Louise Mackintosh) have been visiting her parents in town and renewing many acquaintances, after an absence of nearly two seasons. They leave for New York this week, as Mr. Rogers has been engaged for *The Great Ruby* and Miss Mackintosh will take special engagements.

A big special matinee will be given at the Boston, April 8, for the benefit of Edward E. Rice. Acts from the current plays will be given. Madge Leasing and Ethel Jackson will give a scene from *Little Red Riding Hood* as a scene from *Evangeline* may be presented with Richard Golden as Le Blanc, Cheridiah Simpson as Gabriel, Richard Barlow as Catherine, while Mr. Rice may play the Lone Shepherdman.

Lillian Maynard, who is on the New England circuit with Hovey Seen Smith, was to have played eight weeks at Johnsbury, beginning April 19, but the engagement was canceled on account of the war.

Grace Atwell has been engaged to join A Colonial Girl.

JAY BENTON.

## PHILADELPHIA.

## Quakertown's Amusements for This Week—Ferberger's Cleanings.

(Special to The Mirror.)

PHILADELPHIA, Feb. 26.

Mrs. Langtry's engagement at the Chestnut Street Opera House has created much talk. Society gave her the cold shoulder, and the entire press has pronounced the play stupid and uninteresting and the company poor. Some of the criticisms were terribly scathing. The *Degenerates* remains for another week.

Chris and the Wonderful Lamp March 5. Nat C. Goodwin and the Wonderful Lamp March 5.

The Park Theatre is crowded this evening to witness the first production in this city of *Quo Vadis*. The dramatization is by Charles W. Chase, and is in six acts and eight scenes. The company is competent, prominent being Charles W. Chase, Lauren Beebe, Augustus Dunca, George S. Fleming, W. J. Schullz, Alice Fennoyer, Ethel Maurice, William Lee, Sydney May, and John Ray Palmer. Slide Tracked March 5. A Young Wife March 12.

Annie Russell in Miss Hobbs continued the Broad Street Theatre for a second week, Julia Arthur March 5; then come Mrs. Leslie Carter and Olga Netherole, each for two weeks.

A Ramsey Girl is in its second and last week at the Chestnut Street Theatre. The Surprises of Love next week.

A Day and a Night was welcomed by a large and delighted audience to-night at the Auditorium. This is its second engagement here this season. The leading roles are in the capable hands of Frank Doane, Charles Warren, Harry Williams, Clayton Sisters, Geneva Wilson and Sara Carr and Ryan and Regan. Hotel Topsy-Turvy March 5. Mathews and Bulger March 12.

At the Walnut Street Theatre *The Belle of New York* continues to good patronage. Edna May and Edward J. Connelly are most prominent in the company. The Princess Chic March 5. F. C. Whitney's production of *Quo Vadis* March 19.

The Durban-Sheeler Stock Company, at the Girard Avenue Theatre, made a hit to-night in Dr. Bill before a crowded house. Rose Stahl recited *The Absent Minded Beggar* between the acts. Next week, *Forerunners of the County Fair*. March 12 Sappho.

Forepaugh's Theatre have an excellent attraction this week in *A Young Wife*, with George Leacock as the Swedish hero, Carrie Radcliffe, John J. Farwell, as the prominent roles, aided by the full strength of the stock company. The management have been liberal in staging the play. *The Heart of the Klondike* will follow.

An entertainment in aid of the British Soldiers' Families Fund was given this afternoon at the Broad Street Theatre to large receipts. Mrs. Langtry, Sig.

Del Puntis, and George Grossmith, Jr., were among the volunteers.

Rose Coghlan, John T. Sullivan, and a meritorious company, met with a hearty welcome at the National Theatre to-night in *The White Heather*. Next week, in *Old Kentucky*.

The Standard Theatre, with the stock company, headed by Mortimer Snow, Charlotte Tittel and Augustus Balfour, have a good card this week in *The Lost Paradise*. A Flag of Truce March 5.

Dodge's Trip to New York, with John E. Henshaw and Mae Ten Brock in the leading roles, is at the People's Theatre. Next week, *Man's Enemy*.

At the Arch Street Theatre Gustav Amberg's German dramatic company is in its sixth week to excellent patronage. Anna Fuchring will make her final appearance to-morrow evening in *Jungfrau von Orleans*.

At the Eleventh Street Opera House Dumont's Minstrels, on account of the large patronage, adhere to their amusing programme of past week.

George Grossmith will give two entertainments at the New Century Drawing Room, March 1 and 3.

Philadelphia Theatrical Mechanical Association No. 3 will have its annual benefit afternoon of March 2 at the Walnut Street Theatre. Among those that will appear are the Girard Avenue Theatre Stock Company, Rose Coghlan, The Belle of New York Company, Dumont's Minstrels, the Four Dawsons, Evans and White, Annie Russell and her company, the Black Sisters, and people from Keith's and Grand Opera House.

Keith's Theatre is always crowded. The programme this week presents Mr. and Mrs. Edwin Milton Royle, Trip's Troubles, Harrigan, Midgley and Carlisle, Hines and Remington, Evans and Vidocq, Quigley Brothers, Swan and O'Leary, Mattie Nichols, Marion Manola, Raymon Moore, Schuyler Sisters, Maxwell and Simpson, Adele Purvis Onri, George Loose, and the biograph.

The management of the Grand Opera House have secured a great card in William G. Stewart, the baritone soloist with the Castle Square Opera Company, and a great favorite in vaudeville, and he received an ovation at the matinee and evening performances to-day. Others on the bill are Hilda Thomas and company in *Miss Ambition*, Ida Fuller, James and Pettigall, Simms and Graham, Foy and Clark, Cherie Sisters, Empire Comedy Four, Ora, Bernard and Ora, Vera King, Charles De Camo and Murphy and Schuyler. A full orchestra of 13 pieces and tasteful stage settings lend additional charm to the performances. Business continues very large.

The Star Opera House is doing well with the Milton Aburn Opera Company in *Olivette*. The vaudeville cards are Rosal Brothers, Adams and Rose, Pullen and White, Wills and Collins, and Frey and Fields.

The Symphony Society of Philadelphia will give its second concert at the Academy of Music, March 1, under the direction of Fritz Schell.

Camille D'Arville, the noted vocalist and operatic star, acknowledged during her engagement at Keith's last week her betrothal to E. W. Crillin, a wealthy wine merchant of Oakland, Cal. He is thirty-five years of age. The marriage is to take place June, 1901.

Arrangements are now being made for the erection of a new theatre in Atlantic City. The coming summer promises to beat all records of this the greatest seashore resort in the world.

A number of managers are eager to lease the Park Theatre, after the expiration of William J. Gilmore's lease, July 31. The executors will endeavor to sell the property before that time, but if they cannot the heirs will probably lease the house to a responsible man backed by good security for a rental of not less than \$12,000 a year.

S. FERNBERGER.

## ST. LOUIS.

## Black Patti's Car Destroyed—Victory Bateman in Vaudeville—Gossip.

(Special to The Mirror.)

ST. LOUIS, Feb. 26.

The Black Patti's private car was destroyed by fire early Sunday morning near Springfield, Ill. The members of the company escaped unhurt with part of their wearing apparel. The car was valued at \$8,000. Other losses aggregated \$200. The company appeared at Haven's on Sunday afternoon.

St. Louisians caught the Quo Vadis fever last week and in consequence great audiences attended every performance at the Olympic. Arthur Forester as Petronius was the hero of the play. The part fit him like a glove and it gave him an opportunity to show a great magnet at Music Hall and Manager Southwell reports the most successful week of the season. Louis Mann and Clara Lipman in *The Girl in the Barracks* at the Century did fair business. It was the general impression that these two clever people are wasting their energies in presenting such rubbish.

The Columbia did a good business with Hyde's Comedians, Faust drew well at Hopkins', and the Grand and Havlin's had poor attractions and business suffered accordingly.

The Castle Square Opera company are giving *La Traviata* at Music Hall, with the following cast: William Foran, Barron Berthold, Harry Luckstone, W. H. Hinchshaw, Adelaide Norwood, Yvonne de Trill, Bella Niven, Rose Campbell, Frank H. Belcher, Maurice Lavine, Edward Temple, W. H. Grimke, Richard Jones, and Edward G. Klossam. *Il Trovatore* will be repeated next week by request.

Mr. and Mrs. Kendal opened a week's engagement at the Olympic to-night in *The Elder Miss Bloomer*. Francis Wilson will follow.

Children's Ghetto opened at the Century Sunday night. The cast includes Wilton Lackaye, Gus Weinberg, William Norris, Guy Bates Post, Rosabel Morrison, Adolphe Lestina, Gus Frankel, Emilie Hoch, Henry Dolan, Fred Lotto, Madame Cottrelly, Ada Dwyer, Mabel Taliaferro, Laura Almonino, Ada Curry, Louise Muldener, and Alice Evans. Stuart Robson March 4.

At Hopkins' we have *My Friend from India* on view for the first time at 10-20-30 prices; the stock company is doing well in it. Isabelle Evenson, the leading comedienne, has made many friends here since her first appearance week before last. The vaudeville bill consists of Victory Bateman and Harry Mestayer in *Sweetheart*, the Rozinos, Kelly and Violante, Ameta, the dance, and Julia Kaltrun. Next week, *The Land of the Midnight Sun* and vaudeville.

The Columbia bill is headed by Adelaide Herrmann in *A Night in Japan*. Jennie Wetmore and company appear. Other entertainers are Dick Motha, Zanzfella and Ashley, Master Loren Grimm, Carter and Young, Johnnie Carroll, Ellsworth and Burt, Pascatel, Smith and Cross, and the kindred.

Manager Garen's offering at Hopkins' this week is *Black Patti's Troubadours*. Next week, *The Sorrows of Satan*.

At the Grand we have *A Black Sheep*, with "Bill" Devere in his original role. Next Sunday, *A Temperance Town*.

Manager Butler, of the Standard, has the Australian Burlesquers this week. Next Sunday, *A Social Maid*.

Well's Concert Band gave a request programme at the Olympic Theatre Sunday afternoon. Miss Liede y de Prez was the vocal soloist, Arthur Lieber accompanist.

The Choral-Symphony Society gave their seventh concert of the season at the Odeon Thursday evening. W. H. Sherwood, pianist, was the soloist. The concert was largely attended.

Marie Brema gave a song recital at Memorial Hall Saturday afternoon, under the auspices of the Union Musical Club.

Guy Lindley and his pupils, at the Fourteenth Street Theatre to-morrow evening, will present *Norah*, *The Marble Arch*, *Cicely's Cavalier*, and *Too Much for Good Nature*.

Victory Bateman, who was leading woman of the Imperial Stock company two seasons ago, has been in town for several days rehearsing the sketch in which she made her first appearance in vaudeville at Hopkins' Sunday afternoon.

Manager "Billy" Garen, of Havlin's, is receiving congratulations on account of the great hit he made Monday night at his benefit, when he appeared in a one-act sketch entitled *Managers' Woes*. He tells me Frank Tate, of the Columbia, offered him a six weeks' engagement on their vaudeville circuit. Mr. Garen says his

## RHODA CAMERON.



Rhoda Cameron, who plays the Princess Vendramin in *The Ambassador*, was born in Louisiana and comes of one of the most distinguished Creole families in that State. Her great-grandfather, who was a major in the American army and an ardent supporter of General Jackson, participated in the battle of New Orleans. Miss Cameron's stage debut was made under the direction of the late Augustin Daly; her engagement with that manager lasting two years. After having been in England with the company, on their return to this country Miss Cameron was selected by Mr. Daly to play Mrs. Briggs in *Dollars and Cents*, Mrs. Racquette in *A Belle's Strategy*, and the Spanish widow in *Love in Tandem*. Shortly after the termination of this engagement Miss Cameron's father died, and it was while still at her home in the South that she received a request by telegram from James O'Neill to join him as his leading lady. She accepted, but, fearing a physical breakdown in consequence of the hardship of constant travel, resigned almost immediately. She then became a member of the Lyceum Stock and remained with that company some five months, playing such parts as *Constance* in *Fortune*, Mrs. Chievely in *The Ideal Husband*, etc. Last season Mr. Daly re-engaged her to take the place of Blanche Bates, which, as played under his direction, was a straight ingenuite role. As this was not in accordance with the expressed understanding between them, Miss Cameron resigned. In her present part at Daly's Miss Cameron has made a very decided hit.

benefit netted him \$200 more than for any other previous season, and he is very grateful to his friends.

"Teddy" Lyons, who is making quite a hit as *Nero in Quo Vadis*, is a great favorite in St. Louis. He has been prominent in stock work here for several seasons.

Arthur Dunn, of Hyde's Comedians, playing at the Columbia, was called to New York last week on account of the serious illness of his mother.

Gus Weinberg was royally received by his many friends at the Century Sunday night. Gus says he always feels at home in St. Louis. He was connected with the Grand and Imperial Stock companies for several seasons.

Robert Fulgura was in town last week, visiting Manager Gumpertz, of Hopkins'. I notice that "Bill" Hall says I was dodging cattle cars in Chicago last week. He must have been referring to those South Haledale cable cars, which I was compelled to use twice while in the Windy City; they are certainly the worst that ever happened.

Manager Gumpertz, of Hopkins', tells me he is going to put on Sappho at an early date.

The Grand Opera House had a close call from fire on Thursday. The Cherokee Hotel, which joins the theatre on the west, was badly damaged and the Grand people were very nervous for a while.

J. A. NORTON.

## WASHINGTON.

## Strakosch Opera Company at the Lafayette—Other Bills—Player Gossip.

(Special to The Mirror.)

WASHINGTON, Feb. 26.

At the Lafayette Square Opera House the several weeks to-night by singing Faust before a very large audience. The cast was an excellent one, including Clara-Lane as Marguerite, Edgar Zerni as Faust, Marius Langdon as Martha, Amelia Fields as Sichel, J. K. Murray as Valentine, and John C. Desper as Mephistopheles. The chorus was large and powerful and a full military band added to the effect.

During the week Avery Strakosch will alternate as Marguerite, and Grafton Baker and Payne Clarke as Faust. The principals in the company, besides those mentioned, are William Stephens, Edward Webb, John Dewey, Fred Frear, George A. Chapman, Irene Mull, Grace Orr and Della Cameron.

Richard Mansfield opened at the Columbia Theatre to a crowded house in *The First Violin*. Cyano de Bergerac, Beau Brummell, Dr. Jekyll and Mr. Hyde will also be given during the engagement. A Colonial Girl will follow. Quo Vadis, March 12.

After a week of darkness the New National Theatre reopened to-night with Henry Miller in *The Only Way*. *The Belle of New York* comes next.

The Queen of Chinatown drew a capacity house at the Academy of Music. Laura Higgaz is featured in the title-role. W. S. Harkins and Sadie Connelly lead a good supporting company.

Thomas E. Shea will follow. The cinematograph reproduction of *The Passion Play*, announced for Feb. 23, at Willard Hall, opened to-night.

Uriah H. Painter, the progressive manager of the Lafayette Square, who declared at the outset of the season that his playhouse would be run without outside dictation, has faithfully kept his word. The season is well booked to the end, and the list includes Julia Arthur in *More Than Queen*. Mr. Painter has recently opened a Turkish bath establishment underneath his theatre at a great expense. It is open continuously—something new for Washington—and is said to be one of the most complete in the country.

The Engstrom Sisters, who should be out of burlesque companies and in some musical comedy or review, were again favorites with the Reutz-Santley company at the Lyceum to-night.

Robert Downing's School of Acting and Oratory in the Lafayette Square Building is flourishing beyond expectations. Mr. Downing has an able assistant in Abbe Johnston.

Frances Hodgson Burnett will have as her guest this week Marguerite Hall, contralto, who comes to Washington by special arrangement with Richard Mansfield to sing the aria in *The First Violin*.

George Bowles, in advance of the Alice Neilson Opera company, writes a Washington friend humorously as follows: "Nothing new, except that at Pittsburgh Joe Herbert's Boston bull,



"Bower," etc. Miss Nellson's second act elip-  
sers, and she had to borrow those of one of our  
ensemble ladies. The dog recovered and looks  
well. Our next opera will be tried on him first."  
Mark Hambourg will give a recital to-morrow  
afternoon at the Columbia.  
The Storm, the fourth in the course of modern  
plays, will be presented at the New National  
Theatre, March 16.  
Alice H. Hay, professionally known as Ray E.  
Vernon, has joined Robert Downing's company  
in An Indiana Romance.  
Lottie Mills, pianist, of Washington, and  
Henri Marteau, violinist, will give a recital at  
the Columbia Theatre, March 16.  
W. L. Seidman, leader of the Marine Band,  
has composed the music for a new opera, entitled  
Saddle III. The book and lyrics are by E. T.  
Sweet. The work is under consideration for  
early production. JOHN T. WARNE.

#### BALTIMORE.

**Lycium Stock in The Railroad of Love—The  
Elks' New Home—Notes.**  
(Special to The Mirror.)

BALTIMORE, Feb. 28.  
The Surprises of Love was presented at Ford's  
Grand Opera House this evening. F. C. Whit-  
ney's production of Quo Vadis will follow.  
E. H. Rothera and Virginia Harned are an-  
nounced at the Academy of Music this week.  
The Lycium Theatre Stock company presented  
The Railroad of Love this evening before an  
audience that completely filled the theatre. The  
smooth production of this charming comedy fur-  
nishes but another evidence of the thorough sys-  
tem of rehearsals in vogue at the Lycium. The  
bill next week will be Brother John.  
Thomas E. Shea appears at the Holiday Street  
Theatre this week in a repertoire including The  
Man-o-War's Man, Dr. Jekyll and Mr. Hyde, and  
The Voice of Nature. A Guilty Mother is under-  
lined.

John C. Rice and Sally Cohen head the cast of  
Over the Fence, which is the attraction at the  
Auditorium Music Hall. In addition to the prin-  
cipals the following well-known specialists ap-  
pear: Harry Le Clair, the Olympia Quartette,  
the Bicknell Duo, Beattie Montgomery, and Kitty  
Lamp. H. W. Williams' Own company will fol-  
low.

The Tenth Peabody recital will take place Fri-  
day afternoon next. Emmanuel Wad will be the  
pianist.

Sarah Cowell Le Moine scored a great success  
last week at Ford's Grand Opera House in The  
Greatest Thing in the World. Mrs. Le Moine  
was charming, her company was a splendid one  
and the business of the week was entirely satis-  
factory.

Mille Cio, who performs at the Zoo with a  
number of snakes which she fearlessly winds  
about her neck and arms, was quite badly bitten  
on Thursday last by a rattlesnake. The wound  
will not prove fatal.

Baltimore Lodge, No. 7, B. P. O. Elks, dedicated  
its new home on Thursday last with appropriate  
ceremonies in which the officers of the Grand  
Lodge participated. The oration was delivered  
by William J. O'Brien, Jr., of the Baltimore bar,  
who is a member of the Committee on Grievances  
of the Grand Lodge. Large delegations of  
visiting Elks were present from New York, New  
England, and the Southern and Western States.

Mark Hambourg made his third appearance in  
our city on last Friday afternoon at a recital  
given at Ford's Grand Opera House. The talented  
young pianist has now displayed the full scope  
of his abilities before Baltimore audiences, and  
the high opinion already formed of him was fully  
maintained. HAROLD RUTLEDGE.

#### CINCINNATI.

**Rustic Comedy, Farce and Melodrama the  
Offerings—German Performances.**  
(Special to The Mirror.)

CINCINNATI, Feb. 28.  
The Grand has The Village Postmaster for this  
week. Archie Boyd appears in the title-role and  
has the support of James H. Bradbury, Henry  
L. Keane, Richard Nesmith, Frank Lyman, Edith  
Barker, Blanche Weaver, Anne Buckley, and  
others. A good house was in attendance to-  
night. Underlined, Children of the Ghetto.

After a very successful rendition of Lady  
Bountiful the Pike company put on this week  
Too Much Johnson. It was handled with skill  
by the clever stock company. The patronage  
was up to the usual limit. Quo Vadis will soon  
be brought out.

Helen Hill, had its first Cincinnati perform-  
ance at the Lycium yesterday afternoon. It was  
acted with great gusto and snap. The cast in-  
cludes Ada Deaves, Madeline Lack, Helen Brack-  
ett, Ada Bernard, Louise Royce, George Ober,  
John Hyams, F. L. Powers, Thomas Wood, and  
others.

A Temperance Town opened at the Walnut  
Sunday afternoon for its annual engagement and  
drew as large audiences as ever. The lead-  
ing roles were in the hands of George Richards  
and Eugene Canfield.

Kidnapped in New York is the current attrac-  
tion at Heck's. A big house was present yester-  
day.

Adolf Philipp and his New York company are  
being seen at the Auditorium in Der New Yorker  
Brauer, and Der Corner Grocer.

Maloney's Wedding closed its season at the  
Lycium last Saturday night.

Manager Havlin has just returned from a trip  
to St. Louis.

Hazel Reid made her initial appearance with  
the Pike Stock company last week as Beatrice in  
Lady Bountiful.

Douglas Wood, who plays the role of the  
young husband in "At the White Horse Tavern,"  
overslept himself Friday night, and Frank Nor-  
cross, the manager, assumed the role at short  
notice and acted it admirably.

L'Arronge's Mein Leopold was given at the  
Grand by the German Theatre company last  
night. WILLIAM SAMPHON.

#### FLOOD SUFFERERS ASSISTED.

Last week the lower part of Albany was inun-  
dated by water from the Hudson River, causing  
much damage to property and suffering among  
hundreds of families. Among the first to come  
to their aid was Agnes Barry, manager of the  
Gaiety Theatre, who arranged with the Mount-  
ain company and they gave a benefit perform-  
ance on the 17th, which added \$100 to the  
relief fund. On behalf of the Mayor of Albany,  
as well as on the part of the flood sufferers,  
Commissioner Cantline, of that city, wrote to  
the company and to Messrs. Barry a letter of thanks  
for their contribution. Treasurer Horan and  
Stage-Manager Carlin, of the Empire Theatre,  
Albany, arranged a benefit performance on Feb.  
19, which netted \$250, for the same purpose.

#### A COMPLACENT PROPOSITION.

Managers Woodward and Burgess, of Boyd's  
New Theatre, Omaha, Neb., recently received the  
following calm communication, written from  
Oakland, Cal., on the notepaper of "The World  
Famous Kelton Family":

Adv. Agt. Boyd's Opera House:  
I will give you 2 cts a sheet for every sheet of pa-  
per you get me of Finnegan's Bar Co. Yours truly  
NED KELTON.  
P. S.—This is a Bonifide offer and goes, so place  
confidence in it.

#### JAP ACTORS TO BE SEEN HERE.

The Japanese Dramatic company, headed by  
Otto Kawakami and Salda Yacco, that has been  
making a tour of this country preparatory to  
appearing at the Paris Exposition, will give a  
series of performances at the Berkeley Lycium,  
beginning March 1. The repertoire includes a  
Japanese version of The Merchant of Venice.  
The company's engagement in this city will be  
under the management of Mrs. Robert Osborn.

#### SAPHO IN COURT.

Warrants were issued last Wednesday for the  
arrest of Olga Netherole, Hamilton Beville, her  
leading man, Marcus Mayes, their manager, and  
Theodore Moss, manager of Wallack's Theatre,  
in this city, complaint having been made that  
Clyde Fitch's play, Sapho, in which Miss Nether-  
ole, Mr. Beville, and others appear at Mr. Moss'  
theatre, is immoral. The warrants were issued  
on complaint of Robert Mackay, formerly a re-  
porter for the New York Times, at the request  
of District-Attorney Gardiner, and the complaint  
set forth "that the play is the portrayal of the  
life of a lewd and dissolute woman in a way  
to offend public decency."

A. H. Hummel, counsel for Miss Netherole,  
interviewed Mr. Gardiner and promised that his  
client and the others should appear in court on  
Friday if the warrants were not served. But  
Chief of Police Devery insisted upon immediate  
service and this was accomplished. The persons  
under arrest appeared at the Centre Street Po-  
lice Court, and Miss Netherole said to Magis-  
trate Mott: "I have committed no offense  
against the good morals or the law of this or  
any other country. I especially demand to know  
the source of this attack on me and my prop-  
erty. The court cannot order a too speedy in-  
vestigation." The prisoners were paroled in Law-  
yer Hummel's custody until Friday morning,  
when they reappeared before the magistrate and  
examination was begun in a private room, the  
court being crowded by curious persons.

The District-Attorney said that he had been  
informed that Sapho was an immoral play and  
that the Grand Jury contemplated considering  
the matter at the suggestion of one of its mem-  
bers. Robert Mackay and the Rev. Phebe A.  
Hansford testified unimportantly as witnesses,  
and the case was adjourned until to-day (Tues-  
day). It is reported that the dramatic critics of  
the city have been subpoenaed as witnesses.

Meanwhile, and as a result of the sensational  
advertising of the play, Miss Netherole appears  
as Sapho to the capacity of Wallack's at every  
performance.

#### NEW DENVER STOCK COMPANY.

Frank E. Carstarphen, secretary and attorney  
of the Western Amusement Company, of Denver,  
Col., has been in New York for the past ten days  
organizing a stock company to play a season of  
from eight to twelve weeks at the Lycium The-  
atre, Denver. It was at the same playhouse, and  
under Mr. Carstarphen's management, that Den-  
ver's first modern stock company played a suc-  
cessful season five years ago. Indeed, that or-  
ganization, which included a number of players  
who have since become prominent, was one of the  
pioneers in the renaissance of the stock system.  
Mr. Carstarphen has succeeded in forming a very  
complete and well balanced company and will  
leave for the West to-morrow (Wednesday) with  
the following players: John Flood, C. E. Abbe,  
Frederick Conger, Harry St. Maur, William Parke,  
Beryl Hope, Anne Warrington, Lottie Alter, and  
Jane Rivers. The other members of the organiza-  
tion will follow within the week, and the season  
will open May 10, with the production of The Case  
of Rebellious Susan. Among the plays that have  
been secured for later presentation are The Mag-  
istrate, The Way to Win a Woman, The Great  
Diamond Robbery, Never Again, A Fool of For-  
tune and The Countess Valeska.

#### A NOVEL ENTERTAINMENT.

An audience which well-nigh filled the spacious  
Criterion Theatre assembled yesterday afternoon,  
and in the course of two hours were introduced  
to the principal players and leading scenes of one  
hundred popular plays and operas. The exhibi-  
tion was the product of the camera of the well-  
known artist, Joseph Byron, and the views were  
faithful, life-size reproductions of the players  
with all the scenic accessories. As the views  
were thrown on the screen a brief synopsis of  
each play was given by Maude Banks. Over  
three hundred and forty pictures were shown and  
judging from the hearty and frequent applause  
from the interested spectators this style of drama  
was a great success. In the audience were a  
large number of professionals, drama there no  
doubt by the desire to "see ourselves as others see  
us."

#### FLO IRWIN TO STAR.

After two very successful seasons in vaude-  
ville as a headliner, Flo Irwin will star again  
next season in The Swell Miss Fitzsweil. As a  
star in The Widow Jones she was a favorite.  
Walter Hawley will support Miss Irwin. He  
has been with her for the last three years as  
leading support and in vaudeville, playing Mr.  
Hawley's one-act comedy, The Gay Miss Con.

#### CRUES

Justice Freedman yesterday decided against  
Israel Zangwill in the suit brought by that au-  
thor to recover for an alleged libel published in  
the Evening Sun.

Edwin Forrest Lodge No. 2, A. O. O. F., will  
meet next Sunday.

Joseph W. Weaver, who was for many years a  
prominent member of Richard Mansfield's com-  
pany, has been engaged by Charles Wyndham for  
his own theatre, London, and also for Criterion  
Theatre productions. Mr. Weaver will first ap-  
pear in London in the forthcoming production of  
Cyrano de Bergerac.

The new opera house at Columbia, S. C., has  
been leased to Asher Brown, of the Morning  
Star, and May Willmott Lovell will book its  
season.

Frank Leyden, Charlotte Deane, Grace Gris-  
wold, and the Beecey Sisters retired from  
the cast of The Village Postmaster last week,  
and among those who have been engaged to take  
their places are Leslie Leigh, Leslie Matthews,  
and Sadie Stringham.

Jane Stetson has replaced Carina Jordan in  
the role of Mrs. Smith in Why Smith Left Home.  
Miss Jordan was obliged to retire on account of  
illness.

Caught in the Web, Joseph Le Brandt's new  
play, opened its Spring tour at Wilmington, Del.,  
on Saturday. Nearly a carload of scenery will  
be carried. Rehearsals have been in progress  
for two weeks under the author's personal direc-  
tion. Mr. Le Brandt is sanguine of a greater suc-  
cess for Caught in the Web than that for On  
the Stroke of Twelve, produced early this season.  
Gertrude Norris, Florence Seymour, Kate Stoffer,  
Lotta M. Niblack, Bertha Saimont, James Carew,  
Joseph H. Manning, Henry Hanscombe, A. H.  
Hastings, Joseph Cusack, John Birch, Nat B.  
Cantor, Walter Morrell, Arthur Stanton, John  
Meigs, Benjamin Wilson, Cal. Spencer and James  
McCarthy will be in the company.

The bullet which caused Paul Gilmore to close  
his season has been successfully removed, and he  
is again seen on the Italo.

Jules Keen, treasurer of Buffalo Bill's Wild  
West, will sail for London March 3 on the Rot-  
terdam. He will there assemble the European  
companies of Rough Riders and bring them to  
America early in April to open the season at  
Madison Square Garden.

Wallace Munro, business manager for George  
W. Monroe, reports that Mrs. B. O'Shaughnessy  
continues to play to large business and is every-  
where praised by the press. The company has  
been out since early Autumn and will not close  
until the warm weather arrives.

Carina Jordan, late leading woman with Why  
Smith Left Home, underwent a dangerous sur-  
gical operation at her home at Mt. Vernon, N. Y.,  
last week. Her condition is still critical.

The three one-act plays that have been selected  
for presentation at the Stanhope-Wheatcroft Dra-  
matic School matinee March 15 are A House of  
Cards, a comedy by W. G. Van T. Sutphen; A  
Jolly Mix-up, a farce adapted from the French  
by Mrs. Akersstrom Bernard, and Racine, a com-  
edy by Dodson L. Mitchell.

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#### OPPOSITION:

Criterion,  
Maude Adams.  
Empire,  
Brother Officers.  
Broadway,  
Ben Hur.  
Garrick,  
Sherlock Holmes.  
Manhattan,  
Anna Held.  
Daly's,  
The Ambassador.  
Wallack's  
Sapho.  
Herald Square,  
Naughty Anthony.  
Garden,  
Hearts are Trumps.  
Lyceum,  
Surprises of Love.

Esmond's new play must rank as the great-  
est comedy success of the season.—N. Y. SUN.

Mr. N. C. Goodwin  
Miss Maxine Elliott

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TWENTY-ONE

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Elliott by H. Y. ESMOND.

NOTE—Owing to existing contracts compelled to resume  
road tour. Opening in Philadelphia at Chestnut St. Opera  
House, Monday, March 12th.

Direction MR. GEO. J. APPLETON.

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Island, having already a permanent colony of about fifty  
of the best known members of the profession. All corre-  
spondence treated confidential. Answer, stating time  
for personal interview. "HOMES," care MIRROR.

#### DRAMATISTS HONOR BELASCO.

At Sherry's on Saturday night the members  
of the American Dramatists Club gave a supper  
in honor of David Belasco, a member of the or-  
ganization who is popular among his confreres.

Bronson Howard, President of the Club, tact-  
fully and cleverly brought forth an array of  
speakers who edited and entertained the mem-  
bers and their guests. He complimented Mr.  
Belasco upon his conspicuous success as a play-  
wright, a stage director and a manager, and re-  
ferred to his services in aiding the club's efforts  
to secure protective legislation for dramatic  
property. Mr. Belasco replied briefly and mod-  
estly.

Speeches were made also by ex-Judge A. J.  
Dittenhofer, J. I. Clarke, Thomas B. Clark,  
vice-president of the Western Union Telegraph  
Company; Sydney Rosenfeld, Milton Nobles,  
George H. Broadhurst, Theodore B. Sayre, and  
Clay M. Greene. After the mention of the late

#### Notice to Managers.

We are now ready for the season of 1906-1907 to book

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\$5, cuffs \$2c. U. S. HOME MFG. CO., Chicago.

Henry C. Miner's name in Mr. Clarke's speech a

silent toast was drunk in his memory by those

present.

Among the members and guests around the

table were Charles Barnard, Lorimer Stoddard,

Norman Hapgood, Harrison Gray Fiske, Charles

Klein, Harry P. Mawson, Charles E. Callahan,

Ernest Haskell, Samuel Edwards, George W.

Backus, B. B. Valentine, Richard A. Purdy,

Colonel Milliken, Captain Andrew J. Thomas,

Edwin Barbour, Fred Benson, Dan Davidson,

and James W. Perkins.

MONTECAL 18FATRE BURNED.

The Monte Cal 18Fatre, Montreal, was com-

pletely destroyed by a fire which started in the

theater, and which spread to the stores in the vicinity.

The loss is estimated at about \$100,000.

The fire was caused by the cold, the tem-



# THE NEW YORK DRAMATIC MIRROR

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EDITOR AND SOLE PROPRIETOR.

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Reading Notices (marked "R" or "D"), 50 cents a line.  
Charges for inserting portraits furnished on application.  
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Last page closes at noon on Friday. Changes in standing  
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17 Avenue de l'Opera. The Trade supplied by all News  
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NEW YORK - - - - - MARCH 3, 1900.

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## THE VULGAR LAUGH.

In the present period of psychological research, introspective study, and thoughtful consideration of the serious aspects of life by the intelligent minority, it is strange that the great majority of American theatregoers persist in cheating themselves of real enjoyment and hampering the progress of dramatic art by their infantile mania for laughter. Be the play a comedy, this mania is something of benefit to the dramatist, actor and manager; since every humorous line or situation, however crude it may be, is certain to be greeted with merriment.

But the indiscriminating theatregoer, being invulnerable so far as the higher sentiments are concerned, carries his laugh with his opera glass to every performance, tragic, poetic or comic, that he elects to witness. If he may not laugh with the actor he is prepared to laugh at the actor. He is ever on the alert for a chance to belch forth a brutish guffaw over the slightest mistake on the part of the player. He never permits himself to become sufficiently engrossed in the human interest of a scene to overlook the most trivial pretext for laughter. A mouse running across the stage during the death scene in King Lear, however splendidly the scene might be acted, would turn an average audience instantly from the contemplation of the noble emotions expressed in the play to a state of babyish enjoyment. The littleness of mind evidenced by such occurrences is lamentable.

Fifty years ago a tragedian who had the misfortune to be very short of stature played an engagement in this city with a leading woman who was quite nine inches taller than he. They were both true artists, interpreting the greatest works of SHAKESPEARE. The audiences of that day accepted them for their artistic worth. They saw and felt the meaning of the plays, and not once during the engagement was the difference in the stature of the two made a subject for laughter. At the present time it is doubtful if these two players, with all their genius and with all the majesty of SHAKESPEARE's lines to back them, could overcome through a single scene the laughter that their physical disproportion would occasion.

Indeed, the attitude of the auditor toward the play and player nowadays is such that the producer must not only see to it that nothing in the scenery, accessories or costumes is of a nature to arouse mirth, but he must actually cut out words and phrases that might by the utmost stretching of the commonplace imagination be given a silly double meaning and giggled over. Thus the average American puts himself to the trouble of distorting the pure and beautiful in art in order to get his money's worth in the form of mirth.

This mania, be it understood, is not by any means confined to the galleries and the cheaper playhouses. While the brute-jowled frequenter of the lower grade theatre guffaws in swinish fashion, the patrician-

faced men and women who occupy the boxes in the Broadway theatres often find their entertainment in "guying" the play. No theme is too sacred, no sentiment too fine, to be smirched by this offensive attitude of mind. At one of the best theatres, this season, a play was produced in which one line, occurring in a charming scene, was greeted with laughter each night. The dramatist, the producer and the players were unable to understand the amusement caused by the speech, and it was repeated night after night, although the laughter interfered with the action and spoiled the scene. Finally it was learned that a word contained in the speech—a word innocent in itself and naturally used—had been received by the laughers as meaning something entirely different and vulgar, and quite one-half of the patrons of this high-class theatre were familiar with the second meaning and laughed when the word was spoken on the stage.

As surely as there is nothing more commendable than a keen appreciation of humor, there is nothing more worthy of condemnation than the modern habit of seeking food for thoughtless merriment in that which is naturally dignified. It is a curse that hampers every ambitious member of the profession, and while the vulgarians gain momentary amusement of a low order from their vulgar impulses and conceptions, the art of the stage is degraded thereby, more than any one outside of the theatrical world may easily understand.

## A BENEFICIAL RESULT.

EXPERT observers have no faith in the pretended sincerity of the crusade now making at the instance of sensational newspapers in this city against the representation at one of the metropolitan theatres of an unclean play; and one that analyzes the so-called police "action" in the case cannot see much in that action that would be called *bona fide*. The frenzied newspaper sensationalism has had no real effect beyond causing a crush at the box-office of the theatre where the play is still represented regularly. And what can be thought of a police method that arrests persons for misdemeanor, on regular complaint authorized by the prosecuting officials of the city, yet permits repetitions of the alleged misdemeanor pending judicial action?

The fact is that no one can believe in the sincerity of a "journalism" which makes a target of one unclean play and inspires the arrest of the persons concerned in its production, while it ignores other unclean plays contemporaneously represented and refrains from criticising the persons who produce them.

But while nothing may come directly from this sensational prosecution, which really may be but a pretended prosecution, of the persons concerned in the representation of Sapho, it is becoming apparent that something may happen indirectly for the benefit of the theatre, which to-day is cursed by many pornographic plays, the production of any one of which ought to have landed their managers in jail.

The discussion of Sapho is resulting in a discussion of the whole rotten series of plays that disgrace the stage. Responsibility is being placed for the production of those plays. Public sentiment—not necessarily the sentiment of the pulpit, or of bodies of well-intending women formed for gossip and other purposes—the sentiment of the people as it is represented by honest newspapers throughout the country, is being aroused in the matter; and whether Sapho be stopped in this city and its purveyors be punished or not, it is evident that the day of reckoning for managerial panders is coming. There is every sign of a reaction against nasty plays and of the formulation of a demand that those responsible for their production shall be dealt with by the law, just as persons who are responsible for other forms of obscenity are dealt with by the law.

## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Feb. 2 to 8, 1900.

BLACK I AM AND MUCH ADMIRER. By Arthur Macklev.  
THE BLACKSMITH OF THE MOHAWK. By Orlando Wall.  
BRED IN OLD KENTUCKY. By Edward O. Halsey.  
HELEN'S LETTER. By Mrs. William R. King.  
HER SOLDIER. By Maurice Campbell.  
JALOUSIE. By Alexandre Blum and Adolphe Leclercq.  
KING OF NORTHUMBERLAND. By Virna Woods.  
LOVE IN A FLAT. By Alexander H. Laidlaw, Jr.  
A MORMON WIFE. By Rebecca Forbes Sturges.  
PAOLO AND FRANCESCA. By Stephen Phillips.  
THE ROSE OF PERSIA; OR, STORY-TELLER AND SLAVE. By Basil Hood and Arthur Sullivan.  
SPECULATION. By Harry M. Cloude.  
TACTICS. By Thomas Frost.  
THE TAIL OF THE TIGER AND THE TUB. By G. F. Euler.  
LES TROIS FILLES DE M. DUPONT. By Eugene Brieux.

## PERSONAL.



HERMANN.—Perhaps the most gorgeous costumes worn on the stage are those which Adelaide Hermann wears in her act, *A Night in Japan*. Oriental in design and coloring, they are fairly laden with gold and silver embroidery studded with precious stones representing birds and butterflies in their natural colors. As she makes her appearance in her Oriental stage setting the picture is delightful and one long to be remembered.

JEFFERSON.—Joseph Jefferson will open his Spring tour April 2, and will appear at the Fifth Avenue Theatre for three weeks, beginning April 16. Mr. Jefferson is now at Palm Beach, Fla. His health is said to be good.

ROSS.—Hope Ross and W. H. Wilder, Jr., son of a New England mill owner, were married on Feb. 19 in Washington, D. C.

TEMPLETON.—Fay Templeton had a cold on Feb. 19, when her part in Broadway to Tokio, at the New York, was successfully played by Maym Kelso.

HARVEY.—Martin Harvey, it is announced, will begin an American tour at Wallack's Theatre on Nov. 2, presenting Mrs. Cunningham Graham's new play, *Don Juan's Last Wager*.

GROSSMITH.—George Grossmith reappeared in this city at Mendelssohn Hall last week in new humorous monologues, and repeated the success of his former visit to New York.

PATTI.—Adelina Patti and others sang at Covent Garden, London, on Feb. 22 for the British soldiers' fund. The concert earned \$60,000 for the fund.

CLARKE.—Joseph I. C. Clarke has resigned the editorship of the *Criterion*, intending to resume his work as a dramatist.

SOTHERN.—E. H. Sothern, by latest announcement, will not be seen as Hamlet until September. His Spring engagement at the Knickerbocker Theatre in this city will open with *The Sunken Bell* on March 26.

COLVILLE.—J. M. Colville rejoined The Christian at Cairo, Ill., on Feb. 19 after two months' illness with inflammatory rheumatism in San Francisco. Mr. Colville's letters awaiting replies were lost during his illness, and he is unable, therefore, to attend to his correspondence.

BERNHARDT.—Sarah Bernhardt is giving a series of matinees in her Paris theatre, at which, assisted by other actors, she recites ancient and modern poetry, for the intellectual benefit of poor students. The prices of admission range from 10 cents upward.

D'AUBIGNE.—Lloyd D'Aubigne, formerly of the Daly company, is now leading tenor with the grand opera company at Geneva, Switzerland.

## Mr. Frohman on the Drama.

Syracuse Standard.

On the subject of a subsidized drama, fostered by the Federal Government, the opinions of such a representative manager as Charles Frohman have a great interest for all concerned. Mr. Frohman is a very active factor in the theatrical syndicate, which controls so many theatres and which practically rules our most prominent players, many local managers and in a measure the theatregoing public. His ideas relative to a subsidized stage are worth noting. Mr. Frohman believes that "a subsidized stage would mean another Government trust," and that he disapproves of trusts.

He believes that such a trust, which would relieve theatrical managers of responsibility, would kill their ambition, and without the stimulus of their ambition the quality of stage productions would be poorer than it is now.

The responsibility and ambition of Mr. Frohman have resulted in the production, among other things, of such ill-smelling French farces as *Never Again*, *Mlle. Fifi*, and *The Girl from Maxim's*, and such beastly plays as *The Degenerates*.

And yet he maintains that "the effect upon amusement and art, if the Government took control, would be disastrous." From his own viewpoint his reasoning may be sound; but the obtuse public may be excused if it does not agree with him as to what constitutes good art.

Says Frohman: "Art is not necessarily lowered because the manager puts in the best money-making production that he can find. If true art is desired, the manager is the first to respond to the call. In the end the things that are worth the most pay the best. For that reason, aside from any philanthropic idea of elevating the taste of the people, the manager knows that he will put more money in his pocket by producing a good play rather than a poor one."

Mr. Frohman is rather indefinite in his assertion. If he had said a wholesome and effective play rather than a badly constructed and immoral one he would have been more exact. The only conclusion from his remarks is that the manager must use his business instinct as to what will pay him the most, regardless of whether it is good and wholesome art, or a vile sham.

## PUBLIC SENTIMENT AROUSED.

### Depravity on the Stage.

St. Louis Globe-Democrat.

During the present theatrical season a startling number of vile plays has been placed before the public. Their main theme is the dissolute life of women. Some gloss it over, others make light of it and turn social evil into what pretends to be a merry lark. Protests against the invasion of rottenness have become general of late. There are laws against obscenity and societies organized to suppress obscene literature. A play in itself is a literary production, and if meant to catch the patronage of those confirmed in evil ways, the foolishly curious and the moths that flutter around, is doubly hurtful, for to the suggestion of the text is added that of the acting and the setting. A low play made glittering by the modern art of the stage is vice intensified. Some apologists contend that such dramas pay and therefore merit a public demand. The circulation of obscene books also would pay if the crime of dealing in them were not sternly repressed. Practically, an obscene play and an obscene book are offered from precisely the same motives, and appeal to the same forms of moral weakness. The police court is the proper place to investigate the new theatrical raid upon public decency.

### How to Deal with Stage Dirt.

Rochester Democrat and Chronicle.

The effort to shift a share of responsibility for the dirt on the stage from the managers who put it on the stage to the public is plainly dishonest. There is not an intelligent newspaper man in the country who does not know that the threshold, old "it is the public's fault" argument is sheer twaddle. Of course there is a public for dirty plays, and, of course, the managers wouldn't produce the dirty plays if there were no public for them. But what has all that to do with the question? There is a public not only for obscene plays, but also for obscene books and obscene pictures, for the opium joints, for the brothels, for "green goods," for morphine, for every kind of vicious and unlawful. Does that fact justify the "green goods man" or the dive-keeper in catering to his "public," or relieve him from the odium or exempt him from the penalties of the law? Of course it doesn't. Why then should it exempt the dive-keeper's co-mate and fellow in iniquity, the manager who produces dirty plays, and so turns his theatre into a "dive," from the public odium and legal penalties he richly earns?

### Clean Plays Demanded.

Rochester Times.

For the last five years there has been a surfeit of those dramatizations or original plays reeking with vulgarity, suggestiveness and filth. It has almost come to such a pass that unless a comedy or farce or even a drama had in it something so suggestive as to bring to the cheek of the pure and innocent the red blush of shame it was doomed to alleged "unpopularity" and perhaps early oblivion. That this situation is not a necessity but is forced by theatrical managers, is evidenced by the fact that there have been noteworthy exceptions in a number of clean, wholesome and homelike plays, which have achieved popular approval and been in every way successful.

### Revolting in the Mire.

Philadelphia Evening Bulletin.

Without attempting to preach, and without desiring to haul into public view that much-worn phrase of the "elevation of the drama," yet it does seem, of late that the stage is revolting in a mire of filth. Suggestiveness of speech and of situation is of such ordinary occurrence in plays that we do not seem to notice the pure and appreciable extent. It is merely when one particular play has more than its rightful share of nastiness that we feel our moral sense shocked and our decency outraged.

### Public Opinion Outraged.

Baltimore News.

Public opinion has been outraged to such a degree by the indecent plays with which the stage has been recently inundated that, apparently, a serious effort is to be made to put a stop to the infamy, or, at least, to modify it. The objectionable plays, doubtless, cannot be suppressed altogether; but those who are bent upon debauching the stage can be taught that there is a limit to public patience.

### Known by Their Works.

Chicago Inter-Ocean.

There is in this country a set of theatrical managers whose whole stock in trade is the nastiness of the plays they produce. They are only too happy when unwary dramatic critics consent to arouse prurient interest in their productions by calling them immoral and unfit for any decent man or woman to witness. They rejoice in such notoriety.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of Tam Mason will be forwarded.]

E. C., Baltimore: Write to the actor mentioned.

Max. J. J. S., Butte, Mont.: 1. He is alive. 2. There is no fixed rule.

M. I., Kingston, Jamaica: Write to the Bra, London, England.

H. M. E., New York: May Irwin was a member of the late Augustin Daly's company for four years, beginning in 1883.

Miss E., Germantown, Pa.: 1. Virginia Harned originated the title-role in *Trilby*. 2. Apply to the theatre manager.

Q. C. B.: Address Martinka and Company, Sixth Avenue, near Thirtieth Street, New York city.

A. D. G., New Brunswick, N. J.: Ernesto Rossi was born at Leghorn, Italy, on April 27, 1829, and died at Pescara, Italy, on June 4, 1896.

C. J. A., Toronto: 1. Frank S. Chanfrau, who died on Oct. 2, 1884, left two sons, Henry and Frank S. 2. William Gillette and Charles Hawtreys each made adaptations entitled *The Private Secretary*.

K. C. B., Boston: 1. Lillian Russell appeared in *The Queen's Mate* with the Duff Opera company at the Broadway Theatre, New York, on May 2, 1888. 2. The late Flora Walsh made her stage debut in 1876 with James O'Neill. 3. Eliza Reed starred with Cora Payton in 1892.

E. F. N.: *The Sacrament of Judas*, a one-act play, translated by Louis N. Parker from the French of Louis Hercein, was produced at the Prince of Wales Theatre, London, on Oct. 9, by Forbes Robertson and Mrs. Patrick Campbell. It was not a scriptural play. The scene was the Brittany sea coast and the period 1793.

## LETTER TO THE EDITOR.

A STRAW.

WAUWATON, O., Feb. 23, 1900.

To the Editor of *The Dramatic Mirror*:  
Sir.—I have an occasion once a year to visit New York to buy dry goods. This year I was accompanied by my wife. We visited a few of the theatres. Such plays as *Coralie* and *Co.* and *Sapho* are not fit to be seen. What is your city coming to? I have friends in the theatrical profession and hence I take an interest in the drama. Such plays ought to be suppressed.  
Yours truly,  
S. W. FURDY.



## THE USHER.



Although Henry Miner's death was sudden, he had for a year past shown apoplectic symptoms that gave alarm to his friends. A man of large girth and full habit, he was a ripe subject for such an attack as carried him off.

A week before he died Mr. Miner dined with his friends, Brent Good and Oltman, at the New York Athletic Club. In descending afterward Oltman slipped and fell on the marble staircase and was picked up dead.

The shock of this occurrence seriously affected Mr. Miner, as he told a group of friends with whom he spent an hour at the same club the evening before his equally sudden and scarcely less expected death.

Mr. Miner was a man of remarkable abilities in certain directions. He possessed unusual foresight and shrewdness in business matters. Despite the extensive character of his later operations, he was conservative and cautious, rather than speculative.

His quaint philosophy and humor—a humor that in some respects resembled David Harum's—made him companionable to all sorts and conditions of men. In a verbal contest he could hold his own with the brightest.

But it was in the life that the outside world knew little of that his qualities were most admirable. A kinder, tenderer husband and father never lived. His devotion to his young wife was touching in its simple sincerity, and he had the happiness to know that it was matched by her love for him.

In a witty, yet earnest, speech at the Dramatists Club supper condemning the indecent works now flooding the stage, Sydney Rosenfeld referred to them as "pornographic plays"—so THE MIRROR calls them—although I don't know what "pornographic" means, but it must be something dreadful when used in this connection."

Here are some Standard Dictionary definitions that will inform Mr. Rosenfeld fully:

**Pornographic:** Pertaining to obscene literature.

**Pornograph:** An obscene picture or writing.

**Pornography:** Licentious art or literature.

These words have a special use in the theatrical vocabulary just at present, as Mr. Rosenfeld can now safely admit.

I was pleased to hear Mr. Rosenfeld's frank and courageous denunciation of the dirty French farces that form a considerable part of the stock in trade of our most active theatrical speculator.

He referred to the fact that even if the American dramatist would descend to creating filth of a similar sort he would find no market for it, as the dealer in it prefers the imported article.

He thought the time had come for American dramatists to make a stand against the debauchery of the theatre and unite their protests to those of the respectable public now voiced by the American press.

He believed the dramatists owed it to themselves—to their sense of decency and self-respect as well as to their profession—to declare their views openly on this subject.

They are telling a story at the Lambs at the expense of Clay Greene, who recently sold a sketch to George Leslie to use in vaudeville.

On the night of its first production out-of-town Greene sent a dispatch to Leslie saying: "How did it go?"

In due course the answer came by wire from the actor. It read: "The gong saved it."

Evidently the misused word "presents," which has been exploited in advertisements for some time by the modest yet pervasive Charles Frohman is losing popularity among some of those that have imitated its application.

Daniel Frohman, who has been noted hitherto more for conservatism than originality, has hit upon a new form of announcement which must be his very own. In a Buffalo paper last week I saw an advertisement wherein appeared these lines:

DANIEL FROHMAN BRINGS  
JAMES K. HACKETT.

To the simple layman's mind this might convey the idea that Mr. Hackett would enter Buffalo riding on his manager's back; or packed in a trunk; or wrapped up in a brown paper package. Nevertheless, it is no more vacuous than "presents," or suggestive of passive puppetism on the part of the actor. Besides, it's a change.

Now it remains for other managers, equally desirous of adopting something new, to

"fetch," "carry," "take," "get," and do various other things with or to their stars.

Anna Held pays this compliment to a Minnion artist in a note received yesterday: "During my stay in America I suppose that I have played as large a part in the pictorial press as any of my sisters of the stage; but it has remained for THE MIRROR last week to present the best work in the fine art way that I have observed."

## THE AMERICAN ACADEMY MATINEE.

The matinee performance given by the pupils of the American Academy of the Dramatic Arts at the Empire Theatre on Tuesday afternoon, differed from the majority of such performances in that a three-act play was produced. Instead of the customary group of one-act trifles. The change was for the better in many respects, notably because an opportunity was given the participants to measure their powers of endurance, and to show their capacity for concerted rather than individual action.

In the matter of maintaining their characterizations the young players, almost without exception, were successful; but in regard to harmonizing their work they were nearly all at fault. Each person in the cast played his or her role as though it were a monologue, with the result that the dramatic picture lost, to a great extent, the important qualities of light and shade. There was little change in tempo through the three acts; there was no united action in working up to the climaxes, and the effect was, in consequence, monotonous.

The drama that served to display the dramatic virtues and vices of Mr. Sargent's pupils was an adaptation by Charles Henry Meltzer of Le Père Prodigue, a comedy by Alexander Dumas fils that attained considerable popularity when originally produced in Paris. Mr. Meltzer gave to his version the non-committal title, The

a clear conception of the role. William Lamp was funny in a conventional fashion as the drawing fop, Chudleigh. Cecil Blount de Mille was effective as the Comte de Villiers, and Westropp Saunders was altogether excellent as John, the butler.

The most pleasing impression of the afternoon was made by Dorothy Tennant, who impersonated Phyllis with the refinement, delicacy and sympathetic charm that are the most desirable attributes of leading womanhood. She is possessed of unusual beauty, and seems to enjoy in no less degree the rarer gift, artistic temperament. Josephine Gautier was an attractive, though quite too girlish, Mrs. Hollington; Marie H. Moore was an acceptable Mrs. Wynne; Katherine Black, as the Comtesse de Villiers, was satisfactory, except for a very uncertain French accent, and Marion Wright, as Josephine, did very well the little that fell to her lot. The play was prettily staged, and several of the young women displayed gowns of rare beauty and, doubtless, of great price.

## BARTLEY McCULLUM.

Bartley McCullum, whose portrait appears on this page, has a high reputation as an actor of character roles, but he has won no greater success than as Squire Bartlett in "Way Down East," in which role he is appearing this season. Mr. McCullum's work has received much praise from the critics wherever he has played. His has been pronounced the most artistic portrayal of the part ever shown; a portraiture absolutely true to life, worthy to be classed with the achievements of Joseph Jefferson, James A. Herne and Deuman Thompson.

For several seasons past Mr. McCullum has successfully managed a Summer stock company at Peak's Island, near Portland, Me. He has gained great popularity among Portlanders for the excellence of his companies and productions. The coming Summer Mr. McCullum states that his stock enterprises will be more extensive, as he will manage three companies, and is making arrangements to secure Amelia Bingham and Edward J. Morgan to head two of them. The third will be headed by Mr. McCullum himself.

## REFLECTIONS.



Wadsworth Harris as Mirabeau in Marie Antoinette, pictured above, gives a characterization which is said to stand out prominently through its rhetorical force, the handsome face and striking carriage being quite in keeping with the ideals which one forms of the noted orator-statesman. According to many critics, Mr. Harris acts Mirabeau with a convincing power. Mr. Harris recently gave a recital from Hamlet at Wellesley College upon invitation of the president and was enthusiastically received by nearly a thousand young women students. He is a favorite in army, navy, social and educational circles throughout the United States and Canada, and seldom misses a visit to his military friends at Fort Wadsworth when in New York.

The English players engaged in presenting My Daughter-in-Law, at the Lyceum Theatre, arrived from London on Thursday.

Sam Bernard denied last week the rumor of his betrothal to Elizabeth Sloane, of this city.

Society folk will present at the Waldorf-Astoria on March 2 a series of tableaux illustrative of Charles Dana Gibson's picture story, "The Education of Mr. Pipp."

Harriette Weems will star, under Robert Downing's management, in Thomas Addison's three-act comedy, What Shall We Do With Her?

The South Before the War company has enjoyed a prosperous season. Jack Symonds joined at Houston, Tex. Proprietor Harry Martell is now at his home, Union Hill, N. J. John Clark is managing the company, with C. T. Delvechio as stage director.

Alphonso Phillips closed with How Smith Met Jones on Feb. 17, opening on Feb. 19 with Brady's Sapho (No. 1 company).

George A. Blumenthal filed a petition in bankruptcy in this city last week with liabilities of \$41,545, \$38,045 of which are unsecured.

J. K. Emmet was discharged in bankruptcy in this city last week.

Grace George having a cold, the Wednesday matinee of Mile. Fifa at the Fifth Avenue Theatre was omitted last week.

Mrs. Leslie Carter and the Zaza company will sail for London on April 4.

David Belasco's new Japanese play, Madame Butterfly, will be presented at the Herald Square Theatre on March 5, as an afterpiece to Naughty Anthony.

Leo Dietrichstein has threatened to sue Brady and Ziegfeld for royalties alleged to be due on the play Mile. Fifa. The managers assert the matter is a simple question of accounts that may be readily arranged.

William Burress jumped to Providence last week to join the Mamelle Askins company and opened with them last night at the Victoria Theatre.

Paul Gilmore will probably get N. C. Goodwin's success, The Cowboy and the Lady, for next season, it is said. He has fully recovered from his recent accident.

A divorce was granted in this city last week separating Eduardo Imparto from his wife, Vincenza Imparto.

Henry Chamberlain Thompson and Marion Virginia Garrett, daughter of Mr. and Mrs. Charles Frederick Garrett, were married at Washington, D. C., on Wednesday, Feb. 21, by the Rev. Edward M. Mott.

Charles A. Roux, tenor, sails for Paris on the Normandie, Thursday, March 1. His wife, Charlotte Deane, will join him after the close of the run of The Great Ruby at the Fourteenth Street Theatre, this city.

William McDonald, basso with The Bostonians, is ill in San Francisco as the result of a dental operation which affected his vocal chords. He joined the company about two years ago, and should not be confounded with W. H. MacDonald, one of the proprietors.

Harry Bradley had a slight stroke of paralysis during the matinee on Washington's Birthday. There was danger of no performance of In Old Kentucky at the Grand Opera House that night until Burt G. Clark, who created the part of the Colonel, was found to be in town and induced to play. Mr. Clark will play it until Mr. Bradley recovers.

Mrs. Daisy Mott (Daisy Hupp) and Dr. O. C. Josslyn, a Los Angeles physician, were married recently at Yuma, Ariz.

Louise Arnot has rejoined A Romance of Coon Hollow to play her original role of Jean Beehmer.

Floy Crowell is in the city taking a rest after a two years' season in the Memphis Stock company.

Bessie Beardsley has closed with Why Smith Met Jones and is in the city.

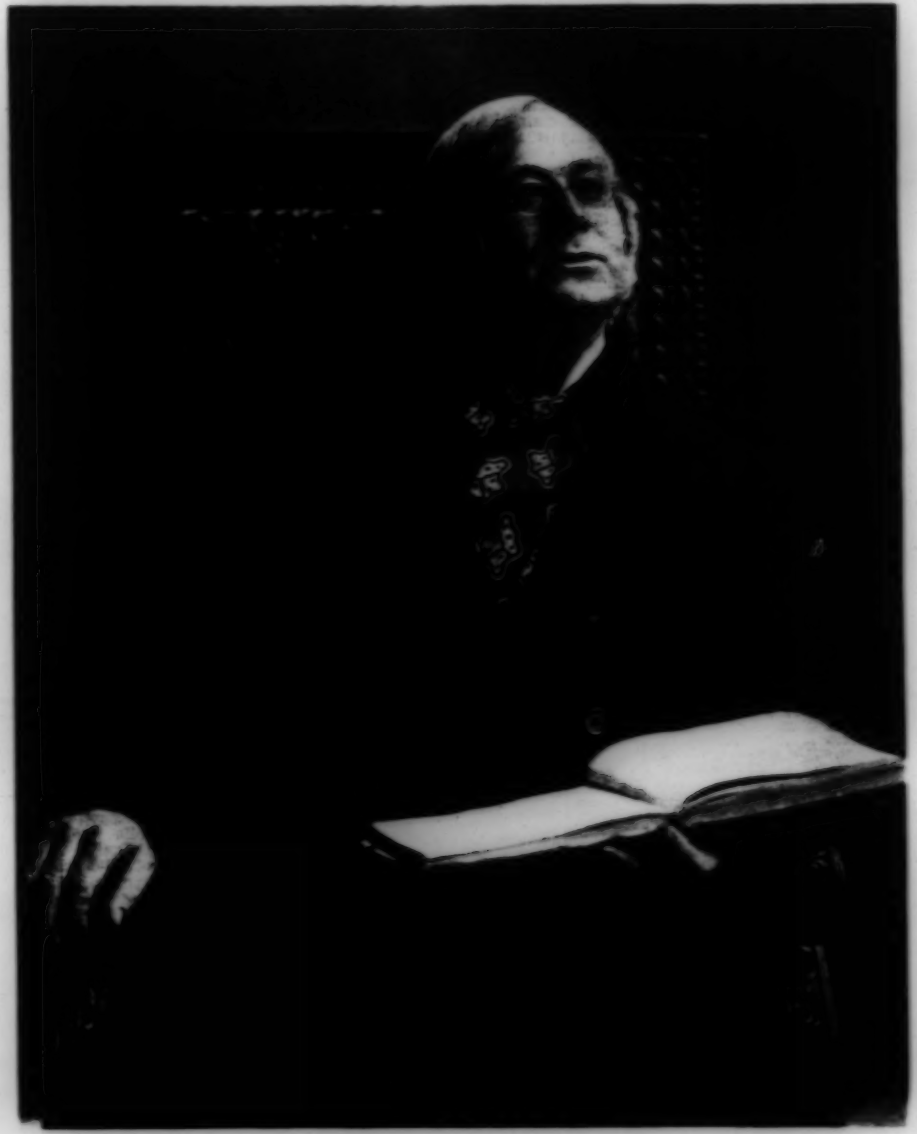
Sadie Handy has closed with the Winnipeg Stock company, and will return to New York this week.

Charles H. Jones, operatic stage-manager at the Grand Opera House, San Francisco, signed a contract last week to hold that position for another year.

Adler and Edelstein, managers of the Hebrew company now playing at the People's Theatre, secured last week a five years' lease of that playhouse, paying \$20,000 a year. The lease, signed by the late Henry C. Miner, was one of the last business transactions made by Mr. Miner.

During the performance of Ixion, the Hero of Mantia, at Peru, Ind., Feb. 16, Harry Mitchell was accidentally wounded in a duel with Joseph E. Thorne. The knife furnished by the property man had a sharp edge and it was accidentally drawn across the back of Mitchell's left hand, cutting a deep gash. The property man will lose the use of the hand.

The Mortimer Company will produce Eugene Powers' new play, One Night in June, at Northampton, Mass., March 2.



BARTLEY McCULLUM

Brooke Family, and in making over the play he was equally timorous in setting forth its motives and complications. So mildly commonplace, indeed, was the dialogue and action that the auditor was compelled to pay close heed lest his sympathies should incline toward a character not intended by the original dramatist to be at all worthy of sympathy. In many of the situations the irritating question as to the identity of the hero spoiled utterly the dramatic force of the episode. Another woeful fault in the play was the total lack of a joining interest between the acts. The first act was complete in itself. The curtain fell upon a period instead of an interrogation point; and the second act was like the first. A complete set of complications were planted, matured and harvested in each act.

The story of Le Père Prodigue and The Brooke Family is very like that of Monsieur Jules, from which Charles Matthews adapted My Awful Dad. Colonel Brooke, a retired officer of chivalrous and generous character, has a son, Robert Brooke, who, though niggardly and puritanical in outward habit, has engaged in a love affair with the Comtesse de Villiers which is decidedly to his discredit. Colonel Brooke shields Robert's reputation at the expense of his own in order that the latter may marry Phyllis Wood, a young woman of position and beauty. During the honeymoon the Colonel is so attentive to the bride that the son becomes jealous; and, observing this, the self-sacrificing Colonel betakes himself to France. There an unexpected meeting between father and son results in a disclosure of the fact that the former has been for years living upon the income of the latter. The Colonel and Robert disown each other, and immediately afterward Colonel Brooke, to save his son's reputation again, fights a duel with the husband of the Comtesse de Villiers. This brings the play to a happy, though painfully conventional, ending.

In the performance on Tuesday the parts were distributed as follows:

Colonel Brooke	Francis T. S. Powell
Robert Brooke	John Hone
Chudleigh	William Lamp
Comte de Villiers	Cecil Blount de Mille
William	S. C. Turner
John	Westropp Saunders
Comtesse de Villiers	Marion Wright
Mrs. "Jack" Hollington	Josephine Gautier
Phyllis Wood	Dorothy Tennant
Mrs. Wynne	Marie H. Moore
Josephine	Katherine Black
Francis T. S. Powell, as Colonel Brooke, gave a well balanced, clean-cut impersonation of an active, middle-aged Englishman. His facial make-up and play of expression were good, and in voice and manner he was true to his character. John Hone was not a successful Robert because of his awkwardness and apparent lack of	

If negotiations that he is now conducting are concluded satisfactorily, Mr. McCullum will appear in Shore Acres in London next season. Three years ago he scored a great success in the British metropolis in The County Fair.

## MISS GREY'S SUIT AGAINST MR. MANSFIELD

The suit of Katherine Grey against Richard Mansfield to recover \$2,500 for alleged breach of contract was before Justice Smyth in the Supreme Court last week. Ex-Judge Dittenhoefer, counsel for Mr. Mansfield, contended that Miss Grey's complaint was so indefinite concerning certain annoyances which she says had compelled her resignation, that the defendant found it impossible to file an answer. He called therefore for a bill of particulars. A. H. Hummel, for Miss Grey, asserted that no bill of particulars should be required before filing of Mr. Mansfield's answer, in view of the fact that the defendant should be quite aware of the causes that had brought about the resignation of the plaintiff from Mr. Mansfield's company. Justice Smyth reserved decision in the matter.

## MRS. BERINGER ON WOMEN DRAMATISTS.

Mrs. Oscar Beringer read an interesting paper about women dramatists at the rooms of the Society of Arts, in London, on Jan. 19. She traced the careers and influences of the female writers for the English stage from the time of the Georges until the present, and called attention to the fact that no woman dramatist is remembered to have appeared between 1835 and 1875. This she thought, had been due to the restrictive influence of the early Victorian period. George Bernard Shaw indorsed a resolution of thanks to Mrs. Beringer, and went on to advance a few characteristic views upon the drama of the present, which, he claimed, was made solely to please boarding-school girls and impressionable, callow young men.

## THE TREASURERS' BENEFIT.

The eleventh annual benefit of the Treasurers' Club of America occurred at Wallack's Theatre on Sunday evening, about \$1,500 being realized. The excellent bill included the Raymond Musical Trio, Crankshaw, Carmen Sisters, Fields and Ward, Baby Minzschelmer, Samuel Siegel, Cherdah Simpson, Pete F. Baker, De Villiers, Truly Shattuck, Stephens and Taylor, Belle Stewart, Jacob Schaefer, Charles I. Burkhardt, Polly Holmes, De Vaux and De Vaux, Fougere and Sydney Deane.



made themselves popular with negroes. 35- 36

He Yale Nelson, re-engaged with Tim Murphy.  
the Carpathaggar.



## THE DEATH OF HENRY CLAY MINER.



Henry Clay Miner, one of the best-known citizens of New York, and one of the most successful theatrical managers that America has known, died suddenly of apoplexy at his home on Riverside Drive, in this city, on Thursday, Feb. 22. He had been in unusually good health of late, and when death came to him was preparing to go for an afternoon drive with his wife and her mother. The stroke fell upon him as he started to leave the drawing room at four o'clock, and five minutes later, when hastily summoned physicians arrived, he was dead.

The career of "Harry" Miner was one of untiring effort and vast accomplishment. He was the builder of his own fortune, starting with nothing, and during the thirty-five years of his active life he acquired an estate valued at several millions of dollars. He was the lessee of the Fifth Avenue Theatre and the owner of Miner's Bowers Theatre, the People's Theatre, and the Eighth Avenue Theatre, in this city, and the Newark Theatre, in Newark, N. J. With his son Edwin he was part owner of Miner's Theatre in 125th Street. He held nine-tenths of the stock in the Henry C. Miner Lithographing Company, of New York; was the proprietor of two drug stores, and controlled the Piedmont cable road in Oakland, Cal. He held large interests also in various business and mining enterprises, was the proprietor of the Shore Acres road company, now touring, and owned one of the finest residences on Riverside Drive, in which he lived with his family.

While amassing this great fortune Mr. Miner found time to devote himself to public as well as personal affairs. He was elected to Congress in 1894 and served with credit through one term. He was the president of the Actors' Fund for one year and afterward served as a member of the Board of Directors of that charity for several terms. During the Civil War he served with the Mechanics' and Artisans' Regiment of the Federal Army as pharmacist, and when, a number of years ago, the South suffered a yellow fever scourge he organized and equipped a corps of trained nurses from the New York hospitals and sent them at his own expense to the disease-cursed districts of Florida.

Mr. Miner was born in this city on March 23, 1842. He was descended from English and Dutch stock, his father having been a mechanical engineer of prominence who invented and built the first rotary printing press for Hoe and Company, constructed the water works in Havana, Cuba, and built the first locomotive run on Long Island. Young Miner, after gaining a fair education at the Chrystie Street Grammar School and the American Institute School, entered the employ of Riker and Berleau for the purpose of learning the drug business. He was afterward employed as a clerk by other drug concerns, and studied medicine with his brother, Dr. Edward Miner, president of the Brooklyn Medical College.

In 1861 Mr. Miner enlisted in the army and served until nearly the end of the war, thereafter returning to the drug business. Finding that the confinement of his work was injuring his health Mr. Miner took a position as agent for Professor De Courcy, a lecturer on medical subjects, and with him toured the country. At the close of this engagement he went to Baltimore and, with capital supplied by the late Charles A. Miles, opened the Gemote Palace, a museum and variety hall. Soon afterward, in 1864, he became advance agent for Signor Biltz, the bird trainer and magician. His next engagement was in the same capacity with Thayer and Noyes' circus.

In 1867 Mr. Miner decided to enter city government affairs, and for the purpose of training himself in that line of work he became a policeman. His hope was that he might rise eventually to the position of chief of police of New York. His aspirations in this direction, however, soon cooled, and he accepted the post of manager of Falk's Volks Garten, on the Bowery, at a salary of \$35 a week. Out of this he managed to save something, and in 1875, having about \$800 in bank, he began the erection of the London Theatre, on the Bowery. He was obliged to borrow considerable money to complete the frame structure, but once opened the theatre immediately became a profitable enterprise. The performances were of the variety class and in the first year the profits were above \$28,000.

Mr. Miner ran the London Theatre for several years and laid the foundation of his fortune there. After selling the property he built the American Theatre, at Thirtieth Street and Third Avenue, and Miner's Bowery Theatre, and subsequently built the People's Theatre and the Eighth Avenue Theatre. He also leased and managed the Brooklyn Theatre.

With the very large income that these playhouses provided him Mr. Miner extended his managerial operations in the direction of traveling companies. He sent out an organization in a melodrama entitled Zita that was unusually successful. Season after season he increased the number and strength of his companies, and during the past two decades hundreds of well-known players toured under his direction. He managed starring tours of Wilson Barrett, W. T. Carleton, Mrs. James Brown Potter, Mrs. McKee Banks, Eleonora Duse, William Terriss, and Jessie Millward, Joseph Haworth, James A. Herne, and a number of others. Among the many players who first came before the public under his management are Francis Wilson, Pauline Hall, Lillian Russell, and Pete Dailly.

In 1890 Mr. Miner leased the Fifth Avenue Theatre, and soon after he took possession the building was destroyed by fire. He immediately arranged for rebuilding on the site the theatre that now stands, and in partnership with George Kraus he built the Imperial Music Hall, now Weber and Fields'. There is at present in the courts an action over the latter property, brought by Mr. Miner against Weber and Fields, upon the ground that a prior lease is held by the Miner estate upon a portion of the real estate. Mr. Miner a number of years ago erected the Grand Opera House, now called the Lyceum Theatre, in Detroit.

Although always interested in politics, Mr. Miner did not hold any official position until 1894, when he was elected to Congress on the Democratic ticket from the Ninth District of this city. At about that time he turned over his principal theatrical interests to Edwin D. Miner, his son, and practically retired from active business. His latter years were spent in travel and rest, although up to the day of his death he ex-

ercised a general supervision over his many enterprises.

Mr. Miner's private life was well ordered and happy. From his earliest youth he made friends, and it may be said to his great credit that his best friends were his oldest friends. In 1854 he married Julia L. Moore, of this city, and there were born to them children, of whom four sons—Henry C., Jr., Edwin D., Thomas W., and George H.—are the only survivors. Mrs. Miner died in 1894. Two years later Mr. Miner married Annie O'Neill, who was then leading lady with W. H. Crane. A son, John Lansing Miner, born only six weeks ago, is the offspring of this second marriage.

Mr. Miner was a member of the New York Athletic Club and of the Democratic Club. He was also at one time a member of the Comanche Club, to which organization he presented a completely furnished clubhouse several years ago.

Mr. Miner became a convert to the Roman Catholic faith at the time of his marriage to Miss O'Neill, and besides attending the services of the church he interested himself in the Catholic Club and other institutions of that denomination.

On Saturday morning the funeral services were held in the Church of the Blessed Sacrament, at Seventy-first Street and the Boulevard, a solemn requiem mass being celebrated. The Rev. Father Reynolds, of Red Bank, N. J., was the celebrant, assisted by Father O'Dwyer, Father Murphy, Father Gilmartin, Father Taylor, and Father Griffiths. The choir sang Schubert's "Adieu" and the "Miserere" during the ceremony, and "Nearer My God to Thee" was sung as the funeral party left the church. There were present many public officials of the city and a number of representatives of the theatrical profession. The burial was made in Greenwood Cemetery, the remains being laid in the magnificent white granite mausoleum that Mr. Miner built less than three years ago. The body was placed beside the remains of Mr. Miner's first wife, a son and a daughter.

The officers of the Actors' Fund, at a meeting held on Saturday, appointed Milton Nobles and

## DEATH OF RICHARD HOVEY.

Richard Hovey, one of the foremost of the younger American poets and playwrights, died at the Post Graduate Hospital, in this city on Saturday, Feb. 24, of apoplexy. He had undergone a surgical operation from which it was thought that he had almost recovered when death, in an unexpected form, fell upon him. Mr. Hovey was born at Normal, Ill., thirty-six years ago, and after graduating from Dartmouth College, pursued his literary studies in Europe. He determined several years ago to adopt the profession of play writing, and for the purpose of schooling himself in stagecraft, acted for a season in A Drop of Poison. He ventured into many lines of literary work during his comparatively short career, and in all of them he was more than ordinarily successful. He translated and published a number of Maeterlinck's dramas. He wrote a great deal of magazine verse and published several volumes of poems. His plays were all of a poetic character, and though some of them are well known among readers, none have gained a place on the commercial stage. At the time of his death Mr. Hovey was professor of English in Barnard College and was a lecturer upon literature in Columbia University. His wife, who as Henriette Russell was prominent a few years ago as a leader in the Ibsenite movement, and one son survive him.

## "ALVIN JOSLIN" DAVIS DYING?

Charles L. Davis, better known in the profession as "Alvin Joslin" Davis, is said to be dying at his home in Avalon, near Pittsburg, of pneumonia. His condition last evening was so serious that his friends had lost hope for his recovery, and the news of his death is expected at any moment.

For many years Mr. Davis was known to the stage in every corner of the country through his portrayal of the character of Alvin Joslin in the rural drama of that name. He made a fortune by his stage work, and nine years ago used a part of it in building the Alvin Theatre



GEORGE SOULE SPENCER.

Charles Hoyt as a committee to draft resolutions of condolence to be sent to the bereaved family.

## GEORGE SOULE SPENCER.

George Soule Spencer, a likeness of whom appears in this number of THE MIRROR, is associated with Madame Modjeska as leading juvenile man. Mr. Spencer was born in Milwaukee, Wis., in 1874. He is a son of Robert C. Spencer, of national educational distinction, and a grandson of Platte R. Spencer, author of the Spencerian System of Penmanship.

Mr. Spencer was educated at the University of Wisconsin, completing a literary course at that institution, after leaving which he entered upon his theatrical career. His diligent study and constant application have won for him many admirers and inspired an enviable recognition by the press throughout the country.

Mr. Spencer served his apprenticeship in modern society drama in the Milwaukee Stock company, at the termination of which engagement he played a season as Philip Calthorpe in La Belle Ruse. Then followed an engagement in stock in Duluth, and later in Chicago, where his work attracted the attention of the management of Madame Modjeska. Mr. Spencer was engaged by Madame Modjeska for such parts as Horatio in Hamlet, Lucio in Measure for Measure, Oliver in As You Like It, Gaston in Camille, Earl of Shrewsbury in Mary Stuart, Max in Magda, and Ross in Macbeth, from which position he has advanced himself to his present standing in the company, assuming successfully such roles as Sir Edward Mortimer in Mary Stuart, Count Claudio in Much Ado About Nothing, Malcolm in Macbeth, and the Count de Fersen in this season's production of Marie Antoinette, in which characters he will appear with Madame Modjeska at the Fifth Avenue Theatre. Mr. Spencer will play Sebastian in the forthcoming production of Twelfth Night, which Madame Modjeska is arranging for Cissie Loftus.

## CHARLES A. LODER.

The picture on the first page of THE MIRROR this week is that of Charles A. Loder, the well-known German dialect star. Since closing his own attraction Mr. Loder has been appearing with great success in vaudeville. Having received numerous requests from a number of managers, he has decided to again appear in farce-comedy, opening next September in an original farce entitled All For You. The attraction will be under the personal management of A. V. Custer, who for three seasons was associated with Mr. Loder in Oh, What a Night.

in Pittsburg, one of the finest playhouses in the United States. A year after the completion of the theatre he retired from the stage and since then has devoted himself entirely to his managerial duties.

Mr. Davis was born in Baltimore, Oct. 1, 1852. His parents were members of the theatrical profession, and at the age of four he made his first public appearance. When a youth he drifted from one line of theatrical work to another and was also connected with several large circuses. At seventeen he became manager of the Baltimore Museum and later held similar positions at the Odeon Theatre, Baltimore; the Theatre Comique, Providence, R. I.; the Capital Theatre, Hartford, Conn., and the Metropolitan Theatre, New York. He frequently appeared on the stage as a Dutch singing comedian and banjo soloist, and at one time in his career he was a circus clown. He wrote and produced Alvin Joslin when a comparatively young man, and the play and player at once won popularity. In 1888 he wrote another drama of the same character, entitled One of the Old Stock, but after playing it for a short time revived his first success.

It is said that Mr. Davis is the possessor of one of the finest collections of diamonds in the world, and his fondness for that jewel is one of his chief characteristics. He also has a hobby for secret societies and is a member of the Masons, the Knights Templar, the Knights of Pythias, the Odd Fellows and the Knights of Honor.

## TREMENDOUS BUSINESS.

The talk of the town is the unprecedented business being done by N. C. Goodwin and Maxine Elliott at the Knickerbocker Theatre. Since the opening night last December standing room has been a feature of every performance. At no time in his brilliant career has Mr. Goodwin been so fortunate as to secure a play that has been received in New York as his present play has been received. H. V. Esmond's delightful drama, When We Were Twenty-one, is nightly applauded by tremendous audiences. It has been an utter impossibility at any time to secure a seat after the rise of the curtain, while the addition of extra matinees has only tended to place standing room at a premium. It is a matter of regret that the efforts made to extend the engagement or secure another theatre should have been without avail, and the remaining two weeks will easily witness the creating of new records for big business at the Knickerbocker—if such a thing is possible. After the New York run Mr. Goodwin and Miss Elliott will fill a brief engagement at the Chestnut Street Opera House, Philadelphia.

## OBITUARY.



R. S. Spooner, proprietor and manager of the Spooner company, died at Meriden, Conn., on Feb. 20, of typhoid pneumonia, aged forty-eight years. Mr. Spooner was taken ill on Feb. 9, and on the following Monday was removed to the Meriden City Hospital, where he passed away peacefully, surrounded by his family. Before his entry into the theatrical business in 1879 Mr. Spooner was engaged in newspaper work, having edited the Centerville, Iowa, "Citizen" and "Journal," and having been associated with the Burlington, Iowa, "Hawkeye." He was then engaged with the Haskell Show Printing Company, of Atchison, Kan. Since December, 1884, Mr. Spooner had managed his own company, and was also a character actor of ability. The company under his direction toured the West successfully until December, 1895, when their initial Eastern venture met with such instantaneous favor that this territory has since been the field of the Spooners. Mr. Spooner was a Mason, an Elk, an Odd Fellow, and a Knight of Pythias. Committees from each society assisted at the funeral ceremonies. The body was taken to Centerville, Iowa, for burial, and was accompanied by the widow, Mollie G. Spooner, Mr. Spooner's daughters, Edna May and Cecil Spooner, and his son, Robert K. Spooner. The tour of the company will be resumed at Taunton, Mass., on March 5, under the business management of Will McAllister.

Charles Brooks, of Vogel and Deming's Minstrels, died at the Miners' Hospital, Ashland, Pa., Feb. 18, of Mahany City, Pa., on Feb. 9. Brooks tried to board a moving train. He fell under the wheels and had his left leg badly crushed. Amputation was necessary, but the injured man was improving, when he was seized with heart trouble, which was the direct cause of his death. Word was sent to his relatives at Zanesville, O.

Francis Ratter von Jauner shot and killed himself in Vienna, Austria, on Feb. 23, aged sixty-six years. He was director of the Ring Theatre in Vienna when it was burned in 1881, and later directed the Imperial Opera House and the Karl Theatre in the same city, being in charge of the playhouse last named at time of his suicide. The failure of the Karl Theatre under his direction is believed to have caused him to end his life.

Florence Pourcelly, of the team known as Little Hazel and Baby Florence, died at Webb City, Mo., on Feb. 19, of membranous croup, after an illness of four days. She was seven years of age and was one of the brightest and most graceful children on the stage, being loved by all who knew her. She and her mother and sister were with the Clara Mathes company when she died. The body was taken to St. Louis, Mo., for interment.

John T. Sullivan, youngest son of John Taylor O'Sullivan-Bere, of Bere Haven, County Cork, Ireland, died on Feb. 22, in Detroit, Mich. Interment was made in Woodmere Cemetery, Detroit. His sons, John T., of the White Heather company, and Rev. Edward Sullivan, and his daughters, Mrs. Martin and Mrs. Reed, attended the funeral.

Edna Florence (Mrs. O. W. Roche) aged twenty-eight years, died at her home, Bellefontaine, O., on Feb. 15, of heart and lung trouble. With her husband she had been for several seasons, common repertoire organizations touring the East, and at the time of her death was a member of the Irene Myers company. Her husband and a son survive her.

Mrs. James Mallory, mother of Frank and Edward Mallory, of Williams and Walker's company, died at her home, Jacksonville, Ill., on Feb. 16. Her funeral was largely attended.

Dr. Thomas J. Guy died on Feb. 16 in Troy, N. Y. He was born in Troy in 1833, and had been organist of St. Joseph's Church in that city for forty-six years. He was known widely as a composer of organ music.

Mrs. O. W. Roche (Edna Florence), of the Irene Myers company, died at her home, Bellefontaine, O., Feb. 15, of pericarditis. She was taken ill at Chester, Pa., Feb. 6.

George H. Roby, stage-manager of the Detroit, Mich., Opera House, died Feb. 17. He had been connected with that theatre in various capacities for many years, and was well known and liked.

Madame Gini-Fiszorini, a prima donna soprano, well known in Europe, Mexico, and Cuba, died recently in Havana, where she had been appearing with the opera company.

Mrs. F. H. Lemmert, mother of Edith Lemmert, died on Feb. 17, at her home in Los Angeles, Cal., aged forty-six years.

William Belknap, for many years a bass singer with minstrel companies, died in Louisville, Ky., Feb. 19. He had been an invalid for a long time.

Mrs. Alfred Dibble died at her home, Westfield, Mass., on Feb. 22. She was the mother of O. W. Dibble, manager of Alma Chester.

Mrs. Joseph Welch, the wife of the well-known Hebrew impersonator, died in this city on Feb. 21.

Mrs. Hannah Miller, mother of A. M. Miller, died at her home, Evansville, Ind., Feb. 15, aged 78 years.

## MUSIC NOTES.

The Boston Symphony Orchestra gave two more concerts at Carnegie Hall last week, with Marcella Sembrich and Lenora Jackson as soloists.

Katherine Ruth Heyman, assisted by David Mannes and Leo Scholz, will give a recital at Sherry's on March 1.

Ernest Sharpe, a young American basso, who has appeared at Bayreuth and in London, arrived in New York last week, and will give a recital in Mendelssohn Hall on March 8.

Francis Saville, having closed her American concert tour, sailed for Europe on Feb. 29 to rejoin the Imperial Opera company in Vienna.

The repertoire of the Maurice Grau Opera company at the Metropolitan Opera House last week was as follows: Les Huguenots, Monday; Das Rheingold, Tuesday; Tannhauser, Wednesday; Die Walkure, Thursday; The Barber of Seville, Friday, and L'Africaine and Aida, Saturday.

Zella de Lussan, Signor Campanari, Grace and Frances Hoyt, and Helene Belfort Berger entertained at the Press Club a annual dinner at Belmont's on Feb. 21, under direction of Colonel A. B. De Frece, chairman of the club's entertainment committee.

The meeting of the Society of American Musicians and composers, announced for March 2, in this city, has been indefinitely postponed.

Florence Cornibert made her local debut with the Maurice Grau Opera company on Saturday successfully singing the role of Dianna in L'Africaine.

Madame Schumann-Henk, Suzanne Adams, Susan Strong, Zella de Lussan, Signor Campanari, and M. Grollier, were the soloists at the Sunday night concert at the Metropolitan Opera House.

Lillian Northrup, 231 Broadway, at the Metropolitan Opera House on Saturday and narrowly escaped injury.

Max Van Sledright and Joseph Zerk will give a song recital at Carnegie Hall on Wednesday, March 8, assisted by Mrs. Van Sledright, Mrs. Zerk, and Harry Grasshoff, and A. J. H. H. H.

Joseph Van Sledright, pianist of promise, made his debut with the Germania Ladies' Vocal Society in Brooklyn on Feb. 21.





## THEATRES AND MUSIC HALLS.

## Tony Pastor's.

In addition to Tony Pastor, the bill includes Rice and Elmer, comedy bar performers; George Evans, comedian; Artie Hall, "the Georgia cown shouter"; the Tobina, reformed musicians; Ellene Jaqua, vocalist; the Willet-Thorne farceurs, in An Uptown Flat; Rae and Brosche, comedy duo; G. D. Melville and Mamie Conway, in An Amateur Mesmerist; Williams and Hood, vocalists; Tedde and Daniel, sketch team; Satsuma, juggler, and the vitagraph.

## Keith's Union Square.

Robert Hilliard, in The Littlest Girl, heads a bill that includes Harding and Ah Sid, the clown and Chinaman; Montrell, European juggler; Albert L. Guille, tenor; the Carl Damann troupe of acrobats; Fisher and Carroll, Irish comedians; the biograph; Silvers and Emery on the flying rings; the Avery, colored team; John E. Camp, comedian; the Bonovana, comedy duo; Roemheld Sisters, violinists; Budd Brothers, comic acrobats; Jas. A. Dunn, mimic; S. Stebbins, "Rube" impersonator, and the stereopticon.

## Proctor's Twenty-third Street.

Flo Irwin and Walter Hawley, in The Gay Miss Con, and Patrice, in Edna's Ghost and A New Year's Dream, are the stars of a bill that includes Ward and Curran, comedians; Paley's kalatechnoscope; the Musical Collybs; C. W. Littlefield, mimic; Polle Holmes, "The Irish Duchess"; Burke and Scott, "Modern He-brews"; Charles G. Kilpatrick, monoped bicycle; Hathaway's dogs and monkeys; Provo, juggler; Wade Cochran, mental wonder; Rice Brothers, bar performers; Till's marionettes, and the stereopticon.

## Proctor's Palace, Fifty-eighth Street.

Marie Dressler, assisted by Adele Farrington, in Twenty Minutes in Shirt-Waist, heads the list, which includes Daisy Lovering and company in Jimmie's Marie; Fess F. Baker, dialect comedian; Charles King, The Boy with the Organ Airs; Paley's kalatechnoscope; Patterson Brothers, comedy bar act; Mile. Ani, aerialist; Murphy and Nolan, comedians; Michelson Brothers, banjo experts; Allen Weightman, clay modeler; Reed and Shaw, acrobatic comedy, and the stereopticon.

## Weber and Fields'.

The popular stock company continues to present Whirl-I-Gig and Barbara Fidgety. Lillian Russell, Weber and Fields, Ross and Venton, David Wardell, John T. Kelly, Irene Perry, the Nichols Sisters, Nettle Lyford and Pearl Andrews appear in their original parts.

## Miner's 125th Street.

Joseph Hart and Carrie De Mar in The Quiet Mr. Gay, Jennie Yeaman, J. W. Winton and "McGinty," Dixon, Bowers and Dixon, the Brothers Bright, the Llewellyns, Gwendoline Flower, and the motograph are billed for this week.

## Hurtig and Seamon's.

McIntyre and Heath's company of comedians are the attraction for this week.

## THE BURLESQUE HOUSES.

MINER'S BOWERY.—Miner and Van's Bohemian Burlesquers have returned for a week.

LONDON.—Rice and Barton's Big Gaiety company are in town again for the week.

MINER'S EIGHTH AVENUE.—The Merry Revelers appear for the first time on the West Side.

OLYMPIC.—Fred Rider's Night Owls have moved up town for a week.

COMIQUE.—Rose Sydell's company is the attraction. Two burlesques are given and the olio includes the Hiltons, Rita Chatham, Shepp and Lee, O'Rourke and Burdette, Shattuck and Bernard, and the Four Nelson Sisters.

WEBER.—Weber's Dainty Duchess company is filling a return engagement here this week. The company includes McCreo and Trayer, Wals and Ardelle, Letta Meredith, Howard and Emerson, and Swor and De Vos. A new burlesque, called Sapho in Chinatown, is a feature.

## LAST WEEK'S HITS.

KEITH'S UNION SQUARE.—Mr. and Mrs. Sidney Drew presented for the first time in New York their new comedietta, Love Will Find the Way, written for them by Kenneth Lee, who wrote their other success, When Two Hearts Are Won. Love Will Find the Way, as played by the Drews, is a very amusing farce. These clever players work so brilliantly and incessantly that they keep the interest up to the boiling point all the time. The sketch tells the story of the misery suffered by a young man who has a jealous wife, who, in order to keep him at home, fancies every time he speaks of going out. He cures her by indulging in a series of make believe epileptic fits on his own account, and when she realizes what a silly woman she has been, she says, "How can you ever forgive me?" He clasps her in his arms and says, as the curtain falls: "Love will find the way." This is the only connection the title has with the play, but, after all, it makes very little difference, as the audience is kept in a state of constant good humor for nearly half an hour. Mr. Drew played the husband with the ease and assurance characteristic of the Drew family. He can deliver lines with lightning-like rapidity and yet have every word intelligible. His back fall, over the head of a lounge, was worthy of an expert acrobat, and it met with a hearty laugh and a big round of applause. Mrs. Drew was charming and inclusive and faint in several different ways most artistically. James F. Dolan and Ida Lenhart scored one of the big laughing hits of the bill in A High-Toned Burglar, which is full of comic surprise and exccruciatingly funny bits of business. Almost every move made by Dolan as the burglar brought a laugh, and the scene at the table put the audience into spasms. Both Mr. Dolan and Miss Lenhart play with a briskness and dash that is more than pleasing. John T. Thorne and Grace Carleton put on a new act called The Intruder. It is on the lines of

the old one, and is just as funny. It must be recorded, however, that some of the gags used are very, very old. Nothing but Thorne's quaint delivery could have made them sound funny. The audience even laughed at that ante-Columbus jest about the Indian who "went into a barber shop to keep his wig warm." Conroy and McDonald showed a good deal more enterprise in the way of inserting new material. Conroy even went so far as to spring a joke on Wednesday afternoon that he appeared in Tuesday evening's paper. Their act is almost entirely new, and of course they made a big hit. Conroy's description of his arrest and confinement in jail is one of the best things he has ever done. They sang a new song called "Oh, the Irish," or something like that, which went very well. Blanche Ring sang two comic songs and a parody on "The Green Fields of Virginia," meeting with fair success. Miss Ring is advised in all kindness not to over-emphasize. She is so earnest at times in trying to drive home the points of the lines in her songs that she jars the nerves of her auditors. All she needs is to study the methods of comediennees who have made hits by being "cute" and she will be one of the best entertainers in vaudeville. She also needs new songs. An entire change of pictures is shown on the biograph every week, and those of last week were more than usually interesting. Others in the bill were Dolph and Susie Levine, De Haven and Mai, Smith and Cook, Adele Purvis Onri, Crolius and St. Alva, Rice and Cady, Mattie Nichols, and the stereopticon.

TONY PASTOR'S.—Filion and Errol played a return engagement in George M. Cohan's sketch, A Tip on the Derby, which holds its own splendidly and gives these popular favorites a chance to appear at their best. The laughs came in the usual places, and were as hearty as ever. Emmerson, Emmerson and Emmerson, in their skit, Only a Joke, kept the house in roars for over twenty minutes. It is full of surprise, and many novel bits of business are introduced by the clever trio. Dixon, Bowers and Dixon scored as usual as the three Rubes. Mr. and Mrs. Jimmie Barry were seen once more in their original conceit, Mrs. William's Boy, in which they made a tremendous hit on their last visit to this house. They duplicated their hit last week, and kept the audience alternating between laughter and applause throughout the act. Mr. Barry's conception of the country boy is exccruciatingly funny, and his wife puts a snap and vim into her work that is extremely pleasing. Belle Stewart sang three songs in her original way, which is a way that one has to be familiar with before one can appreciate it. The patrons of Pastor's are well acquainted with Miss Stewart's eccentric method of entertaining and they appreciate her accordingly. Ellene Jaqua, a pleasant looking young woman, scored a hit with a specialty that is a little out of the ordinary. She sang "The Last Rose of Summer" in burlesque fashion, dressed in an Irish costume, with success, and then changed to a ragged dress, in which she sang that most doleful of all ditties, "Daddy." She sang it so well that even the "gods" were moved to applaud vigorously at its conclusion. As an encore she sang "The Owl and the Pussy Cat," as a child tenor and soprano vocalists. It was won several more hands. Miss Jaqua has a true and well cultivated voice, and knows how to put expression into her singing. Duffy, Sawtelle and Duffy, Murray and Alden, and Wilson and Leicester were very successful in their efforts to entertain. Edwin H. and Kitty Deagan, Sheridan and Forrest, Frederick Hurd, Allen Wightman, and the vitagraph were also in the bill. Tony Pastor's songs made their usual hit.

PROCTOR'S TWENTY-THIRD STREET.—Digby Bell headed the bill, and repeated the monologue he introduced the week before at the Palace, with one small new joke added. Camilla Urso played charmingly, the violin and was warmly applauded. Daisy Lovering, assisted by Frank E. Camp, made her New York vaudeville debut in a new sketch called Jimmie's Marie, written for her by George Henry Troder and Alice Ives. The story concerns a young wife who does not relish the idea of having her husband go out so much in the evening, although he insists that nothing but honest business could drag him from the home. She keeps him at home one evening and provides him with the amusements she thinks he is accustomed to outside. She pretends to become intoxicated, lights a cigarette, does a dance and winds up by putting on a man's evening suit and invites him out to "paint the town." He discovers that she has been drinking nothing but cold tea, but in order to teach her a lesson he pretends to get drunk, and when she is thoroughly frightened he explains matters. While there is a lack of coherency to the play, it is amusing and met with a good deal of favor. Miss Lovering played charmingly and with great spirit. She is a clever little actress and in thorough mistress of the details of her art. Frank E. Camp was excellent as the husband. A live rat, used in the play, was named in the cast. Maxwell and Simpson's illustrated songs were vigorously applauded and the demand for encores was greater than the supply. Mile. Ani, one of the most graceful trapeze performers on the stage, made a big hit with some difficult feats. Linton and McIntyre had a hard place in the bill, as they had to close the performance. They are clever though and held the attention of the audience to the end. Tiddledwinks and Dugan, P. F. Baker, Michelson Brothers, Forde and Davenport, De Veaux and De Veaux, W. F. Judge, Paley's kalatechnoscope, and the stereopticon were also in the bill. Business was large.

PROCTOR'S PALACE, FIFTY-EIGHTH STREET.—Flo Irwin and Walter Hawley were seen once more in The Gay Miss Con, in which they repeated previous successes. Anderson, Appleton and Allen replaced Milton and Dottie Nobles and scored a hit in a Shakespearean travesty. The Musical Collybs were applauded for their work in a musical and singing specialty. Polle Holmes aroused enthusiasm with her spirited rendition of some rollicking Irish songs. C. W. Littlefield was as amusing as ever in his series of imitations. "Bonner," the horse which seemed to understand everything that is said to him, pleased the children greatly. The Carmen Sisters, clever banjoists; Crowley and Foley, comedians; the Abearns, acrobats; Brochard, contortionist; John and Louisa Till's marionettes; Ed Rogers, comedian, and the kalatechnoscope and stereopticon helped to make the time pass pleasantly. Large houses were the rule.

KOSTER AND BLUM.—Charles F. Salisbury, the new manager of this house, inaugurated a temporary return to the policy of straight vaudeville with a very good bill. Ida Frier made a hit in her illustrated dance, in which she introduced several new effects. The fire dance

was especially effective and was warmly applauded. Truly Shattuck, who returned from Europe a few days ago, made her reappearance and sang a budget of songs to the great delight of her admirers, who are legion. The Olfans, who have not been seen here in some time, presented their grotesque absurdity with considerable success. Louella, the contortionist, did a number of acrobatic tricks very cleverly. He is very supple. Arthur Nelstone and Minnie Abbey made their first appearance in New York in a sketch that included some humor and a little singing and some excellent dancing. Mr. Nelstone is very nimble and does some steps that show originality and ease of execution, and deserve the highest praise. His partner helps him in his efforts in an off-hand way. Henri French did his juggling and cycling act as neatly as ever. Harry C. Stanley and Doris Wilson made a pleasing impression in their sketch, Before the Fall. The Mignani Family, Brothers Bright and Lydia Hall were also in the bill.

MINER'S 125TH STREET.—Leonard Grover, Jr., and company, in My Wife's Husband, headed the bill. The cast included Henry Glendinning, Robert Jefferson, May Noble, Mabel Lawrence and May Farley. The plot of the piece revolves around Dr. Opie Dildock, an eccentric old man, who has just married a widow. A "slavey" in the doctor's employ, who is jealous of her new mistress, tells him that she knows something of the new Mrs. Dildock's past and that her former husband disappeared very mysteriously. Two other characters come forward with the same information and the doctor is frightened. A meal is served of which he is afraid to partake, and he surreptitiously hands it to a comedy man-servant, who gobbles it up on the sly. Then comes the old imaginary poison situation, which never fails to get laughs. A few conventional lines of explanation brings on a happy finish. Grover is a clever comedian and was well supported. The act seemed to please. Carrie Graham, formerly of Boyle and Graham, made a hit in her specialty, The Country Girl. The musical director deserves special mention for the assistance he gave Miss Graham as "feeder." Haines and Pettigill kept the audience in roars. Captain Adam's trained seals were pleasing. The Tobins were encored repeatedly. Mrs. Tobin does a pretty little bit of business with the aid of a calcium that is effective. Maxwell and Dudley, big favorites here, were well received. Williams and Williams and the songgraph completed the programme.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Whirl-I-Gig continued to whirl, and Barbara Fidgety continued to fidget to the great delight of crowded houses. The great Saturday matinee was omitted last week, in order that the company might attend the performance at Wallack's to study points for the new burlesque on Sapho, which will be produced on March 8.

HURTIG AND SEAMON'S.—Robert Hilliard in The Littlest Girl was the hit of the bill. Lillian Burkhart's reception proved her popularity here. Maud Nugent sang waltz songs and gave some imitations. James J. Morton displayed to Harlem for the first time his ability as an original monologue entertainer. The rest of the bill, which included Caron and Carleton, and Canfield and Carleton, was one of the strongest that has been seen here in some time.

## The Burlesque Houses.

MINER'S BOWERY.—Abe Leavitt's Rents-Santley company played their third consecutive week in town to big business.

LONDON.—Fred Rider's New Night Owls again put in a profitable week on the Bowery.

MINER'S EIGHTH AVENUE.—Miner and Van's Bohemian Burlesquers played another big return week. Billy B. Van being ill, George Totter-Smith played with pronounced success the principal comedy roles in the burlesque of which he is the author.

OLYMPIC.—The Sapho Burlesquers appeared for the first time in town with an alleged burlesque on Olga Netherole's play and an olio that showed Dale and Dale, De Graft Sisters, the Fautas, West Sisters, Jeanette La Beau, the Hickmans, Vivian Sisters, and Candy and Hay.

DEWEY.—The new Broadway Burlesquers, under the management of A. F. Wiegand, drew large houses throughout the week. McAvoy and May, in their absurd sketch; Emma Carus in her excellently rendered songs; Gilbert and Goldie, funny men, and La Fafalla, who was engaged as a special feature, all succeeded in winning approval. Others were Lew Wells, Frobel and Ruge and the Carlin Sisters. The afterpiece introduced Emma Carus in beautifully-fitted tights, Dan McAvoy and William Gilbert as two Jews, Jessie May as Trizzy, Joe Fields in a Dutch part, and Mignon as a character as Judy Tabasco. The performance was excellent throughout.

COMIQUE.—The Big Sensation company drew good houses and gave entire satisfaction.

## SCHLEY MUSIC HALL OPENS.

Sullivan, Kraus and Farrell, assisted by their genial press representative, Frank Dupree, entertained a number of newspaper, theatrical and political friends at their new music hall, The Schley, on Thirty-fourth Street, on Friday evening last.

The guests were invited to inspect the new house, its café, bar, etc., and, incidentally, to practically test the restaurant facilities of the house. The test was more than satisfactory to all concerned, in fact the company became so exhilarated that an impromptu vaudeville performance came so very near happening that "Dave" Kraus, always mindful of the law, telephoned the fire department that The Schley was likely to open at any minute.

The theatre seats two hundred. There is a wide promenade in the rear of the second floor from which entrance to the boxes is gained. On the third floor there is a café and concert hall. The decorations are tasteful and the furnishings are substantial and comfortable.

The opening last night was a success in every way. The house was crowded and much enthusiasm was displayed. The attraction was M. Thine's Wine, Women and Song company, which repeated the hit made at other houses in this city earlier in the season. To judge from the successful opening, a prosperous career for the new house seems assured.

## PAUL GILMORE IN VAUDEVILLE.

During Paul Gilmore's recent enforced stay at Bellevue Hospital, he was frequently visited by Robert Gran, who induced him to enter the vaudeville field in a condensed version of his last season's success, The Musketeers. The play has been judiciously pruned to provide a half hour's entertainment. The play will be correctly costumed and equipped with adequate scenery and effects, and will make one of the most pretentious acts ever seen in vaudeville. Robert Gran will attend to the booking.

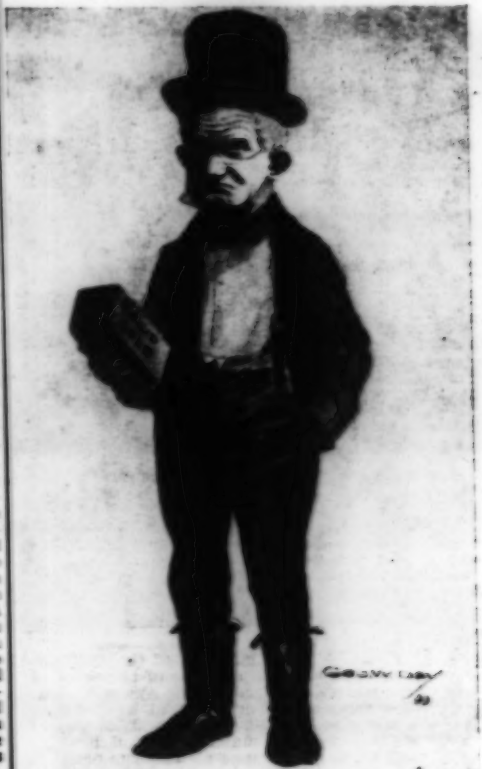
## LAFAYETTE IN LIMBO.

Lafayette was to have opened in Cleveland last week, but he was taken in charge by the police on his arrival. The reason for his incarceration was that he was under contract to appear at the New Garden Theatre, but as the house was not finished his engagement was postponed. He made up his mind that he would appear at the Star, and the managers of the Empire secured a warrant which was served on Lafayette's arrival in Cleveland. He was released, however, and was able to fill his engagement at the Star.

## PARIS MUSIC HALL BURNED.

The Trion Music Hall in Paris, of which Fregoli, the lightning-chase artist, is proprietor, was burned on Feb. 20. The greater part of Fregoli's wardrobe and properties were stored in a separate building, otherwise his loss would have been well nigh irreparable.

## WILL M. CRESSY.



That's actor-men and actor-gals.  
That strut and fume and splutter;  
That's lots that think they're mighty fine,  
That don't know B from butter.

For folks that don't like Shakespeare's plays,  
An' drammers of soc'ety,  
That's just a few good things to see  
In up-to-date variety.

Will Cressy's act is one on 'em,  
His dialect comes easy;  
An' when he plays, the house thaws out  
An' nobody feels freezy.

His smile, his talk, his walk, his twang,  
Are all so blamed attractin';  
That while yer watchin' him cavort,  
It doesn't seem like actin'.

Bein' born down old New Hampshire way,  
He's up in Yankee lingo;  
An' plays the farmer from his cap  
Down to his boots, by jingo!

## DEATH OF DAN RICE.

Dan Rice, the famous clown, died at his real dence in Long Branch on Thursday, Feb. 22. He had been suffering for a long time with dropsy and Bright's disease, but was able to go out driving up to within a week of his death.

Rice was seventy-seven years of age. He was born in New York city. When he was a small boy, his father, Daniel McFarlin, nicknamed him Dan Rice, after a famous old clown he had known in Ireland, and when Dan entered circus life he retained the name. His mother married a dairyman named Monahan, after his father's death, and Dan went to live on the farm near Freehold, N. J., where he had to work hard, herding the cows and delivering the milk. He ran away, and after many and various experiences finally reached Pittsburg, where he worked at anything he could get to do, from exercising horses at the race-track to driving a hack. A little later he made his first start in the show business with a pig which he had taught a number of tricks. Rice and a partner named Lindsay took the pig on a tour of the small towns of Pennsylvania and made a good deal of money, until the porter died and the organization went to pieces. Rice went back to back-driving in Pittsburg, and while there, in 1844, he met and married his first wife, with whom he came to New York. He secured an engagement at the old Bowery Amphitheatre, then under the management of John Tryon, as a song and dance man. In the company at the time were Dan Emmet, Barney Williams, Frank Whittaker and others who afterward became famous.

Rice began his real career as a circus clown with Seth B. Howe's circus in 1845. He was made a special feature of the show and was extensively advertised. He made his first appearance in Philadelphia during the Winter of 1845-6 at Welch's National Amphitheatre, but the impression he made was not out of the ordinary. He did not seem to be able to do his best work, as he could not find a ringer to suit him. He finally made arrangements to appear with Frank Whittaker, with whom he worked in perfect harmony. Acting upon suggestions made by Whittaker, his hit assumed larger and larger proportions, until he became the most talked of individual in Philadelphia. During the following summer he went through Canada with Welch's circus, and in 1847 he went to New Orleans with Dr. Spaulding. About this time he took up the study of Shakespeare and other authors in order to improve his mind, as he realized that a successful clown must be a man of some learning. He was very fond of quoting Shakespeare, and finally became known as the "Shakespearean clown." He entered into partnership with Dr. Spaulding, and the firm lasted until 1850. Financial reverses followed Rice for several years after that, but in 1856 he was once more a very rich man. His popularity was unbounded and he simply raked in money by the barrel wherever he put up his tents. He rolled in the lap of luxury until 1860, when he separated from his wife, and then his luck seemed to change. He went South with his circus and remained in the Southern States until 1862, when he journeyed back to Philadelphia to fill a Winter season. The rumor had been spread that he was in sympathy with the rebels, and he faced a very turbulent audience on his opening night. He made a strong speech, in which he asserted his allegiance to the Union and smoothed matters over, but his season in Philadelphia was a failure and his property was sold for debt.

From 1864 to 1866 he was with Forepaugh, drawing a salary of \$35,000 a year. In 1866 he joined John O'Brien's circus and was paid \$1,000 a week. In 1867 he joined Gardner, Hemming and Cooper's circus, and received \$21,500 for a twenty-six weeks' season. He married his second wife about this time, but became very careless in his habits and never regained the position he had formerly held. He went out each season with new managers, but periodical lapses rendered him unfit for work. In 1878 he reformed and delivered a series of temperance lectures, but the new state of things did not last. He refused several very tempting offers from Forepaugh and others on account of clauses in the contracts which called for sobriety.

Rice is said to have made and lost three fortunes. When he had money no one was more liberal than he. He often made it a practice to scatter handfuls of coin among the boys who followed the parade. He gave away thousands of dollars to public institutions and in private charity and built at a cost of \$35,000 a soldiers' monument in Girard, Pa., where he lived for many years. One of his hobbies was the building of meeting houses for negroes in the South. It is said that he paid for putting up at least half a dozen places of this kind. He pressed a claim against the Government for dam-



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# CLARICE VANCE

THE SOUTHERN SINGER.

There are occasions—but they are, oh, so rare—when one is really glad that the present craze for "coon" songs was inaugurated. One of these rare intervals, after months of condemnation of this style of music, is offered at the Columbia this week in the form of Miss Clarice Vance. She does not make her entrance with a cake walk swagger and do a bit of buck dancing between verses. Her one object is to sing up-to-date coon songs without the aid of her feet—and she does it in a manner altogether refreshing and decidedly effective. If there were more singers like Miss Vance—well, she makes one forget that "coon" songs as a rule are a bore.—Cincinnati Times-Star.

What Cincinnati says of

# FRANK BUOMAN and ROSE ADELLE

in THE DOOR KEY.

"Good songs. Their new version of 'Rag Time' made a decided hit."—The Enquirer, Jan. 29.

"A clever comedy sketch. Scored a decided hit."—Commercial Tribune, Jan. 29.

"Catchy songs. The German version of 'Rag time,' made a decided hit."—Times-Star, Jan. 29.

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ages to a steamer he owned and secured \$32,000, which sum he turned over to President Lincoln to be used for the benefit of the wounded soldiers and their families. He ran for Congress in Girard, Pa., in 1878, but was defeated. No man ever lived in America who had a wider circle of personal friends than Dan Rice. He was genial and whole-souled, and good nature seemed to radiate from him as the rays from the sun. He made warm friends everywhere by the force of his personality. He closed his active career in 1882, since which time he has been living in retirement. He took an interest in all matters pertaining to his old business up to the time of his death, and he used to run up to New York once or twice a week to visit his old friends. He was married three times and is survived by his last wife, who is living in Texas. For some years past he had been working on his autobiography, and had just reached the last chapter when death summoned him.

#### GREAT BENEFIT FOR THE ACTORS' FUND.

The annual benefit for the Actors' Fund given by the vaudeville branch of the profession took place on Sunday evening last at the Grand Opera House. The receipts were \$2,000.

The stage was managed by Hurler and Seamon and everything was run off smoothly under their able direction.

The bill was long and diversified, and every performer who appeared won approval. The programme, including those who actually appeared and those who volunteered, included Joe Dandy, Nellie Steinhilber, Maude Courtney, J. Aldrich Libbey, Edmonds, Emerson and Edmonds, the Aunt Hannah company in the "Tiger Lily" song, Hugh Bell, Fongere, Maggie Cline, Daisy Lovering, Etta Butler, Flo Irwin, W. C. Davis, Yorkie and Adams, Truly Shattuck, Bobby Gaylor, Milton and Dollie Nobles, Artie Hall, Jolly Nash, Montgomery and Stone, Richard Golden, J. W. Dunn, Fisher and Carroll, Thorne and Carleton, Agnes Herndon, Smith, Doty and Coe, Laura Comstock, Cherish Simpson, the Young American Quintette, Marie Walwright, Mabel Russell, Annie Longhlin, Clarine Vance, La Petite Mignon, Chris Bruno, Mr. and Mrs. Edwin Milton Hoyle, and Joe Welch.

#### A SKETCH BY W. D. HOWELLS.

David Miles and Anita Hendrie produced last week in Brooklyn a sketch called Room 43, written for them by William Dean Howells, the novelist. The playlet deals in a humorous way with some of the features of hotel life, and made a decided hit.

#### KNOWLES TO RETURN.

R. G. Knowles, one of the most successful Americans in the London Music Hall, will return home next Fall after a most successful nine years' stay on the other side.

#### VAUDEVILLE JOTTINGS.

Miss Proctor, the novelty toe dancer, who was one of the hits of the London engagement of The Belle of New York, arrived from London on Sunday, after a two years' absence. Her stay will be a short one, as she is booked to open at the Palace, in London, Aug. 12.

Ledia Yeaman-Titus opened her tour of the Keith circuit last week at Providence with great success.

Will H. Fox and Liane B. Raymond were the stars of the bill at the Empire, Glasgow, week of Feb. 12.

Captain Susanne, by Brandon Hurst, will be Lillian Burkhart's next production. The sketch has been specially written for her and will be elaborately put on in the near future.

Leslie Palmer and the Bigelow Twins in A Brace of Woodcock closed a special engagement as a feature with the Robinson Comedy co. at Barrie, Ont., and were at once engaged to strengthen Beesey and Dacey's Own Show at St. Catharines, Ont.

The remains of Mrs. Carrie Nichols, mother of the Nichols Sisters, were taken by her daughters and their brother to Louisville, Ky., for interment last week.

James and Sutton, the colored comedy duo, are filling an eight weeks' engagement at Orrin Brothers' Theatre, in Mexico.

On account of a misunderstanding Nell of the Alhambra is being produced by Marion Russell at the Novelty Theatre, Brooklyn, this week, instead of last week.

Stuart, "the male Patti," is reported to have made a big hit at the Palace, London. He appears every evening at ten o'clock.

Falkner's Entertainers opened the new Columbia Theatre at Manhattan, N. Y., last week and played to capacity in spite of fearful storms. Willie Hale, club juggler, joined for balance of season to do his specialty between the acts. The co. number eighteen people.

Charles Harold and Mabel Worden produced their new sketch, The Girl Next Door, at the Grand Opera House, Syracuse, last week. It is said to have made a hit.

Rahund's trained goats make their first appearance in this country, opening at the Park Theatre, Worcester, Mass., Feb. 28.

Rose Thurman joined the Herrmann co. in Havana, Cuba, on Feb. 18, when it opened to the capacity of the house. The organization made a glitzy success and many Cubans say it is the best performance ever given in Havana. Herrmann gave his entertainment in Spanish and won his audience from the start. So far made a big sensation, as did the Four Lancers in their musical act.

Pollie Holmes, "the Irish Duchess," made a big hit last week at Proctor's Palace, in her new Irish specialty. After her success on Monday afternoon, Mr. Pynes moved the "Duchess" down to third from last on the programme.

The Billie Koster and Bial's this week include Marguerite Corville, Maude Courtney, Montgomery and Stone, Henri French, Delmore and Lee, Fields and Ward, La Petite Adelaide, Lucie Verrier, Lawson, and Nemon and Latins.

While the matinee was in progress at Hyde and Belman's Theatre, Brooklyn, on Wednesday last, word was received from Joe Welch that his wife had died and that he would not be able to appear. Julian Rose was in the audience, and was asked to take Welch's place. He did so, making his appearance in his street clothes. He made a hit and was retained for the remainder of the week.

J. K. Adams accompanied R. G. Knowles through the syndicate, halls in London one night recently and says it is like playing three different one-night stands within two hours. Mr. Knowles did his regular tour at three halls that night and then wound up with a side splitting monologue at a fashionable smoker presided over by Lionel De Rothschild.

Violet Dale heads the vaudeville bill which is being offered nightly at Rye, N. Y., for the gratification of the leaders of society in that town, and has secured handsomely in her monologues and imitations.

This is the twenty-second week of the Vanity Fair co. on the road this season, and business has been phenomenal. The last ten weeks have been spent in the East, and at the Howard, in Boston, the co. made the best of the season. Late additions to the co. are Barr and Evans, and Howard and Mack. The co. is now on its return Western tour, and is booked solid to the second week in May, closing at the Lyceum, Boston.

Miss Proctor, the novelty toe dancer, will visit her home in Boston this week. She will start shortly on a tour of the Graham circuit.

Marie Dressler was taken suddenly ill while playing Keith's Philadelphia, last week. Her indisposition was temporary, however, and she missed only one performance.

Marion Manola was obliged to retire from the bill at Keith's Union Square last week, owing to a severe attack of bronchitis. She will resume her tour of the Keith circuit as soon as she recovers.

Max Weber, Charles Fields and Robert Stone, of Weber and Fields' forces, will be equal partners in the benefit which will take place Sunday evening, March 4, at Terrace Garden.

Will M. Cressy says he has had applications from a comedy wire-walker and a rolling-globe club-juggler for new acts.

The Two Bees are introducing a new bit of business called "The Flagg of All Nations." They are booked up until the end of 1902.

Irene Mackay has written a new waltz-song called "Maggie," which is published by the Lyceum Publishing co., of New York. It is on the order of "Annie Rooney," and the words and music are catchy if ought to win popularity.

Richard Pittot, the mimic, gave a performance re-

cently at the Royal Palace in Bangkok, Siam. The King and Queen, and the harem of 200 wives were present, as well as the three brothers of the King. After the performance there was a supper at which toasts were drunk. Prince Vedernans presented Pittot with handsome souvenirs and two royal white elephants were placed at his disposal during his stay. Pittot is now on his way to San Francisco.

Tommy Bennett has made a first-night hit with Heelan and Heelan's new song, "Just What the Good Book Taught."

A recent programme of the Casino in Worcester, Mass., read as follows: "Greedy and Douglas, Black Face Monologues; the Lynott Sisters, the Sewell Sisters; Joyce and Joyce, King and Queen of Irish Comedians; Viola Wilson, Charming Little Song Bird; Eva Bird, Ballet Singer." A "Ballet Singer" is something new in vaudeville. Keith and Proctor will probably vie with each other in trying to secure this great novelty for New York.

Florence Bindley was specially engaged to head the bill at the Palace, Bristol, England, week of Jan. 29, in place of the Gotham Quartette, who were unable to appear on account of illness.

James R. Adams has joined Dickson and Mustard's Humpty Dumpty co.

Robert E. Stone and Charles Fields, popular attaches of Weber and Fields' Broadway Music Hall, will have a benefit at the Garden on March 4. Several members of the stock co. have promised to take part.

Lapho, a new travesty on Sapho, now being presented by Harry Bewley and Violet Barney, has been voted by many experts as one of the brightest and funniest satires seen in vaudeville in some time.

Callahan's Grand Symphony Orchestra of thirty people, with Frank L. Callahan, conductor, closed a successful six weeks' tour of New England States and Canada, at Hamilton, Ont., Feb. 8. The attraction will go into vaudeville for the Spring months, and for the summer season a circuit of parks has been booked. Mr. Callahan secured a great success in Canada, and will return to that country next season under the management of Thomas F. J. Power and W. W. Power, who were formerly connected with Brooks and Godfrey's British Bands.

George Diamond is taking a half-don't encores tonight with Max Witt's descriptive song, "The Only Way."

Alvin W. Jack and Eva Mae Haynes, formerly playing leads with the Frisbee Stock, have joined Jack's Jolly Jokers co. The roster of the co. is as follows: Alvin A. Jack, manager; Alvin W. Jack, acting manager; Fred D. Harvey, stage-manager; Willard Rowe, assistant stage-manager; Jack Herbert, electrician; Harry Montague, carpenter; Frank Page, properties; Willard Rowe, Ned Harcourt, Will Hershall, Al. Pinard, Ed Haynes, Eva Mae Haynes, Edith Oscar, Nellie Montgomery, Ada May Austin, Grace L. Austin, Senorita Lamerenda, and Baby Marguerite.

Howard and Bland have signed with The Belle of Honolulu for next season.

Violet Dale, who recently returned from a three years' tour on the coast and in Honolulu, is enjoying great success this Winter entertaining at private houses in this city.

Burke and Chase have issued a handsome little booklet containing information concerning the co. they will send out next season. It will be headed by Adelaide Hermann, and will include Mr. and Mrs. Jimmie Barry, Edna and Ed, and King and Queen of Irish Comedians.

Burton and Brooks are meeting with big success on the Kohl and Castle circuit. They open on the Proctor circuit on April 2, and are fully booked up to May 7.

Mattie Keene, who for the first four months of this season played in A Black Sheep, has about completed arrangements to enter vaudeville, having left A Black Sheep co. Miss Keene has a very bright musical sketch with which she expects to make a decided success.

Carrie Clarke-Ward, a well-known comedienne from the Pacific Coast, has secured from Howard P. Taylor his latest sketch, entitled The Blunders of Mary McShane, and will enter the vaudeville ranks in it in the near future.

The American Comedy Four, Arthur Earle, James Marcus, O. M. Scott, and George Lynn, who have been with Leonard's Two Jolly Rovers the present season, have received contracts to open at the Palace Theatre, London, Eng., June 11, 1900.

Pat Conroy is in his third successful season, playing the title role in A Black Sheep, at the Lyceum, London, Eng. He is assisted by his wife, and their joint specialty is one of the laughing hits of the production.

Amy Bernard, of the Bernards, is making a big hit with "Louisiana Lise."

Little Olive Haynes will return to vaudeville for the present, her starring tour under the management of Phil A. Kilfoil, of Chicago, having been postponed on account of Mr. Kilfoil's recent illness. She will later on head the Kilfoil Juvenile co. on a tour of the West, and next season Mr. Kilfoil will star her in a new comedy which he is now having written for her.

The fact that many of the leading vaudeville houses now steadily employ scenic artists and skilled stage carpenters indicates the growing importance of dramatic sketches in these theatres. Milton Nobles recently had such a success in his new sketch, The Blunders of Mary McShane, at the Keith theatres in Philadelphia and Boston that he publicly congratulated the entire stage department of those theatres. This unusual compliment from so conspicuous and competent a source must have fallen under the eye of Stage Director John Hill, of Hyde and Belman's Brooklyn theatre. Certainly no hand-some or more elaborate interior has been seen on the stage of any local theatre than that in which A Blue Grass Widow won her way to popular favor in Brooklyn recently.

Charles W. Rex, treasurer of the Academy of Music, Richmond, Va., will again assume the management of the Buckroe Beach Casino during the summer months. Mr. Rex will also control the booking of other parks in the State.

Carroll and Livingston, the eccentric comedians, are doing well in their new act, The Hobe Musketeers.

Andrew Barr, of Barr and Evans, who has been before the public for twenty years, writes that he is the only original Andrew Barr, and that his name came to him as a birthright. He wishes to have it understood that he is not the Andrew Barr who is with What Happened to Jones and that he is still appearing in vaudeville with Florence Evans.

Walt and Ardelle have joined Weber's Dainty Duchesse co. for the balance of the season. They opened at Brooklyn on Feb. 5.

At Keith's Union Square Nellie V. Parker found in Max Witt's ballad, "The Only Way," the surest encore winner of her repertoire.

Press Edridge celebrated his birthday on Feb. 14. He is "Aunt Louisa's" pet valentine.

Little Doris and co., in The Little Leading Lady, played Poll's Theatre, New Haven, last week, winning unqualified praise from the press and public. A return date has been offered the little star by Manager Poll.

The Borand Brothers received a very complimentary notice in the Boston "Journal" recently for their pleasing work at Keith's. Their disappearing demon act is making a bigger hit than ever this season.

The sixth anniversary of the opening of Hopkins' Theatre, Chicago, was celebrated week before last by the distribution of handsome souvenir booklets containing pictures of several prominent vaudeville stars as well as portraits of the members of the stock co.

Doris Wilson, of Stanley and Wilson, finds "Believe" a big winner, and pronounces Heelan and Heelan's new ballad, "Just What the Good Book Taught," one of the strongest ballads she has sang in years.

Carrie Clarke-Ward, the California character actress is about to enter vaudeville. She has secured a sketch by Howard P. Taylor, entitled The Blunders of Mary McShane, and will shortly appear in it at one of the leading vaudeville houses.

Harry Blackwood and his wife, Annie Hart, spent last week at Mr. Clements, Mich., and took several baths. Blackwood and Burns had an offer by cable last week of an eight weeks' engagement in Paris, to begin immediately, but as they are booked solid to the end of June they declined it. They began a return engagement over the Shea circuit yesterday, at Buffalo.

Marion Short, the well-known lyric entertainer, has taken up playwriting with great success. She has sold a comedietta called The Dancing Rose to Minnie Seligman, and another, called A Garret Salvation, to Lillian Burkhart.

Frank Hardiman, the popular treasurer of Tony Paston's, received a Liverpool paper from the Knott Brothers last week, which contained a flattering notice of "The Irish Servant Girl." The writer expressed the hope that the management had booked them for an early return. The Russells open at the London Tivoli on March 12.

Dorothy Neville's hit at the New York Theatre on Sunday evening, was so pronounced that she was immediately engaged for the Proctor circuit. She opened at Albany yesterday.

Prince Fee Lung will sail for Europe on Feb. 28.

Lillian Maynard, who was to have played an eight weeks' engagement at Johannesburg, commencing April 9, received notice last week that the date had been canceled on account of the war.

#### FIELD'S GREATER MINSTRELS.

The Al. G. Field Greater Minstrels opened their fifteenth annual season on Aug. 12 and up to the present writing—twenty-eight weeks—it is said, have not had a losing week. From Aug. 12 to Dec. 12, exactly four months the company had but one losing night. The Al. G. Field Greater Minstrels the past seven years have been the largest organization of the kind in point of numbers in this or any other country. Mr. Field claims it is one of the largest indoor exhibitions in the world. But few larger companies are traveling. The Al. G. Field Minstrels at the present time number fifty persons with the company and three agents in advance. The company owns and uses a train of cars and carries its scenery. Mr. Field is making special efforts for the coming season and intends that his sixteenth annual tour shall eclipse any of his predecessors. He has signed a contract for a big act for the coming season, a troupe of Mamelukes, the first of the kind that has ever visited America. There are twelve persons in the troupe, eight males and four females. The company give an illustration of the dances, music and pastimes peculiar to their race, but excel in feats of agility. They also excel in feats of horsemanship. The Faunt Family of Australian acrobats are under engagement for another season, together with a large number of musicians, singers, dancers, specialists, etc. The booking for next season is nearly completed. All engagements for the coming year will soon be made, as it is in the hands of Mr. Field to take a few months' vacation this Summer, which will be the first he has had in many years. Ralph W. Peckham, W. C. Justice, and Joseph Hatfield are representing the business interests of the company in advance, while Dan Quinn and Joe R. Rieder look after the business and finances back with the company, with Eddie Conard as secretary. Joe R. Rieder, the treasurer, has been in that capacity for three years. The Rating Agency has advanced the show for fifteen years. The others of the executive staff, with one or two exceptions, have been with the company for years. Last, who impersonates one hundred different people, is another importation. He makes complete changes of costume, wigs, and make-up in full view of his auditors. He introduces bits of acting with each character he impersonates. His tales of the peculiarities of the living men met daily are said to be the most entertaining portion of his work.

#### PILAR MORIN.

Pilar Morin has secured through her manager, H. S. Taylor, the sole rights for production in America of Mile. Morin has surprised herself with the following capable company: Joseph Totten, George R. Sprague, Marie Denbi, Millie Liston, Grace Howard, Fanny Taylor, Guy T. Bennette, George E. Murray, and Charles T. Beale. Mile. Morin will open her season at Lancaster, Pa., on March 1.

#### MATTERS OF FACT.

Kidnapped in New York is said to be very successful on the road. At Marion, Ind., Barney Gilmore received a handsome walking stick from his friends.

The Elks of Trenton, N. J., tendered Alma Chester a reception during her engagement there, made her an honorary member of the local lodge and gave her a handsome diamond pin. George J. Elmore, stage-manager, and Harry R. Vickers, business-manager for Miss Chester, were also made members of the order.

Allie Spooner is reported to have been very successful in the South. J. W. Heisman is a recent addition to the Spooner Dramatic company, six members of which joined the Order of Red Men at Pittsburg, Kan.

Jack McDowell is meeting with success with A Breezy Time (Western).

New specialties and musical numbers are always being added to A Trip to the City by Professor George A. Craz. The Worth Sisters are new additions to the company, as well as Bert Magee as business-manager.

H. W. Taylor, managing the Elroy Stock company, headed by J. Harvey Cook and Lottie Church, writes that the company played Cohoes, N. Y., last week to the largest business on record there.

The Howard-Dorset company have broken several records at Portsmouth, O., and Huntington, N. Y. A. every stage engagement is a triumph. Numerous changes have been made in the company, the present roster being George H. Howard, Flora Dorset, Stokes Sullivan, Harry M. Hooper, Clint A. Hobbs, Walter Newman, Carl J. Brown, Kathryn May, Pearl Marney, Bessie Robbins, Lillian Dorset, J. A. Kennedy, musical director; Oliver Martell, business representative.

Emma Brennan Lane has made a hit as Madame Anthony in her own play, Fun in a Boarding School, on tour. Her comic songs are especially applauded.

Pussy and St. John are meeting with great success in Who is Who. The Whitney Sisters, Eva Tanquary, Gould and Thompson, and Harry Welch score hits in the company. The stars will have a new two-act musical extravaganza next season, carrying about thirty people and three complete scenic sets.

George Seale Spencer, a prominent member of the company supporting Madame Modjeska, will be at liberty after April 8. A sketch and picture of Mr. Spencer will be found on another page of THE MIRROR this week.

Two of Jacob Litt's attractions were in town last week, and he broke records in Old Kentucky, at the Grand, played to the best business that house has known. It is said, and Shennandoah did the same at the Metropolis.

The Harry Shannon company closed a two weeks' engagement at Port Huron, Mich., to enormous business. The co. sign being out at nearly every performance, matinees included. Little Hazel and Harry are making a great hit in their elaborately costumed cake walk. This is their fourth successful year.

William Henry Rudolph hands to THE MIRROR a statement too long for publication, in which he rehearses his labors in leading Dan and Harriet, stating that he holds receipts in full for salaries, and asserting that he had a right to collect moneys in Pawtucket and New Haven.

Marie Wellesley Sterling has a version of Sapho suit-able for stock companies and repertoire which has been revised and corrected from an intimate knowledge of the Daudet and Belot version played by Madame Heljane.

The season of Have You Seen Smith (Eastern) closing March 3, leaves F. C. Foy, the character comic, with an open season for the balance of the season. His work with the above organization has been of a high order.

Valerie Berge has received praise for her performance with the Dearborn Stock, Chicago, this season. Her work in The Prisoner of Zenda was particularly appreciated. Amy Leslie, in "News," saying: "Valerie Berge was dashing and mysterious enough as the bewitching De Mauban, her strong scene with Michael being one of the best of the performance."

Hoyt's A Milk White Flag broke the records at the People's Theatre, St. Mary's, Ohio, recently, playing to sold-out houses for four or five consecutive nights. He had by good attractions only.

Harry Allen, who played the Duke in Mile. Fid on tour, is open to engagement owing to the closing of his season.

Owing to the closing of Mistakes Will Happen, Dean Raymond invites offers for the balance of the season for juveniles or characters.

Florence Hamilton, specially engaged to head Cora Payton's Southern Stock company, is making a decided hit and winning new laurels for her success at work in The Parisian Princess, and other plays. Miss Hamilton will spend the Summer after the close of the present season at the Paris Exposition.

Ida Fuller is doing a new dance that is entirely her own. The fire effects used by her are protected by patents and any infringement thereof will be duly prosecuted. Miss Fuller is a headline this week at the Grand Opera House, Philadelphia.

J. K. Adams is the new manager of Author W. Tams' Musical Agency at 109 West Twenty-eighth Street. The deal was consummated Feb. 23. Besides the business in this country Mr. Adams made valuable connections in this line while in England this Winter.

One of the best performances in The King of Rognes was given by Ida Glenn as Flora Swift. Owing to the closing of the company Miss Glenn is now at liberty for juvenile comedy, or emotional leads. She has been offered a re-engagement for next season by J. H. Wallick for quene in When London Sleeps.

Hattie E. Schell is now at liberty for responsible engagement, Man's Enemy having come to a finish.

A Young Wife, a new version of East Lynne, and The Heather Bell, an original emotional play by the late Hannah May Ingham, may be purchased of E. L. Stetson. Both these plays offer excellent opportunities to do great emotional leading woman. Mr. Stetson will also let Kentuck and Neck and Neck.

The Broadway Four—Thomas, Humphrey, Reynolds, and Edwards—are winning encores for their specialty in Across the Pacific, besides playing acceptably in minor roles.

Clifford F. Clifton, former business-manager of traveling companies, has signed with the Colonial Press of New York. He may be addressed at 218 West Twenty-second Street.

Business continues most gratifying at the Park Theatre, Philadelphia. Some big engagements have been placed there recently. Robert Maxwell, Han-

#### VAUDEVILLE.

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—Chicot.

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## SKETCHES for Vaudeville work.

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Superba. What Happened to Jones and Three Little Lambs all scored heavily. The Katzenjammer Kids closed to capacity Saturday night, greatly exceeding their engagement in the Autumn, and Quo Vadis, the current week's attraction, has the largest advance sale in the history of the house, indicating overflowing attendance at every performance.

John Milton, who is playing the leading business with Minnie Seligman in vaudeville, will be at liberty after March 3.















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